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Professor Kirkconnell is a Canadian scholar and poet whose many accomplishments are exemplified in such varied works as his translations of *European Elegies* and *North American Book of Icelandic Verse*, and his volumes of original verse. He has a working knowledge of fifty different languages and dialects, and is an acute student of the history of the arts.

This book, says Professor Kirkconnell, "was undertaken with a view to promoting, on the North American continent, a more sympathetic acquaintance with the cultural achievements of the numerous European stocks that make up our population —thus to break down the barriers of misunderstanding and encourage a richer citizenship."

THE EUROPEAN HERITAGE

THIS book sets forth in brief but comprehensive and readable form the several contributions made to civilization by all of the different nationalities and peoples of Europe. Occidental civilization is shown to possess a vast unity in diversity, and all European races are seen as builders of a common structure. Those who can appreciate the supra-national significance of Dante, and Pasteur, Tolstoi and Newton, Velazquez, Goethe and Mickiewicz, will welcome this admirable roll-call of European men of genius.

THE EUROPEAN HERITAGE

A SYNOPSIS OF EUROPEAN CULTURAL ACHIEVEMENT

BY
WATSON KIRKCONNELL, M.A., F.R.HIST.S.

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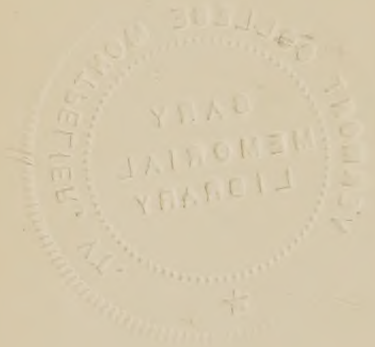

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Preface

IGNORANCE is the mother of intolerance. Most of the bitter prejudices which to-day poison the relationships of nation with nation and of race with race spring primarily from lack of knowledge. Saxon and Slav, Norseman and Celt, all have gifts that have been proven great in the annals of civilization; but sincere co-operation, whether in the New World or in the Old, becomes humanly possible only as men realize the worth of their fellow-men. This little book endeavours to set down something of the achievement of each of the European peoples in the hope that it may work, even though in a very small way, for interracial respect and admiration.

W. K.

WESLEY COLLEGE, WINNIPEG,
JANUARY 1929.

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Chapter I

INTRODUCTORY

THE pre-eminence of Europe in world-history is incontestable. Asia may justly boast of the vast and enduring system of social virtues which has made China great or of the profound spiritual gifts of the Semite and the Hindu; America may acclaim the soaring marvels of its mechanical age; but the record of Europe in art, literature, science, and philosophy during the past twenty-five centuries far transcends the glories of Asia and makes the brief parade of her own transatlantic children seem garish and evanescent by comparison.

Europe is the smallest of the great continents, and the most densely populated. Though its area is approximately that of Canada, it supports the stupendous total of 450,000,000 human beings. That amassing of humanity has been made possible by the creation of a civilization based on the scientific discoveries of metallurgy, preventive medicine, and industrial economics. This continent, whose truest greatness has lain in the realm of the intellect and the spirit, is also supreme in the sheer physical mass of its social structure.

The peoples who inhabit Europe to-day are all of white stock, but may be divided into three races: the Nordic, the Mediterranean, and the Alpine. The typical Nordic is tall, long-headed, fair-haired, and blue-eyed. The Mediterranean is shorter and slighter

in build, with a long skull and dark eyes and hair. The Alpine is broad-skulled and stockily built, with light chestnut hair and hazel-grey eyes. The first of these races is almost wholly restricted to north-western Europe, with a centre of dispersion in Scandinavia; the second, as its name implies, occupies the coastal regions of the south of Europe; while the third group, almost as numerous as the other two combined, fills not only the Slavic countries but southern and eastern Germany, Switzerland, northern Italy, and most of France as well.

Race, which is a matter of physical characteristics, has little relation to nationality as we know it to-day. No modern nation can claim racial purity for its people. In every country at least two, more usually three, of these racial types have been intermingling for centuries. All we can say is that Nordic peoples predominate in the north-west, Mediterraneans in the south, and Alpines in the centre and east. As a matter of fact, this mixture of races, far from being a calamity, has always made for the positive enrichment of the blended stock.

Language is still less a guide to race. All will recognize that an English-speaking negro is racially unrelated to the Englishman; yet few will stop to realize that a tall blond Yorkshireman, a thin dark Cornishman, and a rugged-faced Irishman from Donegal, though all speaking English and referred to politically as "British," are really, so far as race goes, three different types, each with its own outstanding excellences and each more closely related to alien

peoples on the continent than to the other "British" stocks.

Language is, nevertheless, the most convenient basis on which to subdivide and study the peoples of Europe. Linguistic boundaries correspond far more closely than political boundaries both to the underlying racial realities and to the group achievements of history. Moreover, the great achievements of literature are necessarily embodied in language and yield readily to classification after such a plan.

At least 420,000,000 Europeans speak languages belonging to one and the same great family, the so-called Aryan or Indo-European speech. The remaining 30,000,000 are broken up into small groups speaking Finno-Ugric (a north Asiatic language-family including Finnish, Estonian, and Hungarian), Yiddish (a broken-down Hebrew overwhelmingly adulterated with European loan-words), and Basque (a difficult pre-Aryan language lingering on in the western Pyrenees). The Indo-European family may be subdivided again into *Slavic,* 200 millions (comprising Eastern Slavic: Great Russian, White Russian, and Ukrainian; Southern Slavic: Bulgarian, Serb-Croat, and Slovene; Western Slavic: Polish, Wendish, Czech, and Slovak; and Baltic: Lithuanian and Lettish); *Teutonic,* 110 millions (comprising to-day North Germanic or Scandinavian: Swedish, Danish, Norwegian, and Icelandic; and South Germanic: Low and High German, Frisian, Dutch, and English); *Latin* or "Romance," 110 millions (Spanish, Portuguese, Catalan, Provençal, French,

Walloon, Romansch, Italian, and Rumanian); *Greek,* 5 millions; *Albanian,* 1 million; and *Celtic* (Breton, Welsh, Erse, and Gaelic), 4 millions. Whatever the races of the speakers may be, these languages form one huge intimately interrelated family, including also Persian and most of the vernaculars of India, but representing even within its European limits the greatest vehicle of human expression that the world has known.

According to these linguistic divisions, then, we shall, in the pages that follow, recount some of the achievements to which each of the European peoples looks back with justifiable pride. The civilization of Europe is too rich and complex to be interpreted as the creation of any small aristocracy of nations. Like a great Gothic cathedral, it has a bewildering plenitude of spires and windows and sculptured ornaments, and for adequate comprehension we must strive to understand something of the infinite diversity within the majestic unity of the whole.

THE SLAVS

Chapter II

THE EASTERN SLAVS

SETTLED in a compact body on the vast prairies of west, central, and south Russia, and sown in thinner settlements across Siberia, are the Eastern Slavs. Upon these plains they debouched from central Europe back in the eighth century A.D. in two great migrations, the more southerly swarm coming from the basin of the Danube as ancestors of the modern Ukrainians, and the more northerly swarm crossing from the region of the Elbe to found the nation of the Great Russians. Since then they have increased phenomenally in numbers and have maintained, comparatively uncontaminated, their ancient central European physical type. The rash journalistic charge that they are largely Asiatic is completely contradicted by the evidence of scientific measurements, both of the present population and of skulls dating back through thirteen centuries. Some Tartar blood is found in the Black Sea region; Finnish and Scandinavian elements have left their mark near the Baltic frontiers; but in general the Slavic characteristics have persisted with very little modification.

The Russian and the Ukrainian are perhaps most at home in the fundamental work of wresting sustenance from the soil. The record of their steady agricultural advance into Siberia has shown them to be remarkably versatile in adapting their practices to

new conditions. They cling to their own type of village life; they prefer the Slavic wooden house, the Slavic oven, and the Slavic bath; but in other respects they are strikingly ready to assume the manners, languages, and beliefs of the people among whom they settle.

The political history of the Eastern Slavs is full of dark and blood-stained pages. It begins promisingly enough in the Ukraine, whose capital, Kiev, Christianized from Byzantium, became by the twelfth century one of the wealthiest and most cultured cities of Europe, communicating with the West on equal terms in art, literature, and commerce. This golden age of the Ukrainians was shattered in 1224 by a terrible Mongol invasion, and Slavic leadership passed from their stricken hands to those of the more primitive Great Russians of Moscow. This Muscovite state, ruled largely by tyrants of foreign stock, has since grown steadily, spreading out like an expanding glacier over half of Europe and Asia. But to the great common people of Russia, profoundly religious and conservative in character, these ages of expansion have brought only the tyranny of governments which, Tsarist or Communist, have alternately imposed bloody reforms on a reluctant populace or have given way to savage reprisals against their passive obstinacy.

Through these long centuries of blood and tears, however, two great achievements shine.

The first is the saving of Western Europe and all its nascent marvels while it still lay in the cradle of

mediæval frailty. The thirteenth-century West, with its painters and poets and cathedral-builders, might well have been wiped out by the armed hordes of Jenghiz Khan had not the Ukraine met and absorbed the shock of onset. From the Ukraine, too, from the sixteenth century onward, came the chief defence against the Tartars, provided by a spirited organization of local irregular troops, or "Cossacks," stationed about the Dnieper and to the eastward.

The other bright aspect of the centuries is the way in which democratic government occasionally emerges and the fervour with which in the darkest hour the people will often join together to strike for liberty.

Thus for centuries the city of Novgorod was virtually an independent republic of the Venetian type. Supreme control rested in the hands of the civic officials and of the *Vetche*, a popular assembly which was called together in the market-place, whenever occasion demanded, by the tolling of the great city-bell. This republic at one time actually controlled territory from the Baltic to the Urals, and was one of the wealthiest commercial members of the Hanseatic League. But the best states are not always the strongest; and Novgorod and such sister republics as Pskov and Tver were, about the beginning of the sixteenth century, conquered and enslaved by the brutal tsars of Moscow.

Two examples of popular patriotism will suffice. In 1613 the Russian throne was vacant; the Poles

were occupying Moscow; Swedish invaders were in Novgorod; brigands were looting the countryside; and the situation seemed hopeless. Suddenly there came an uprising of the masses, who, irresistible as a flood, swept out all the foreigners, called a Grand National Assembly, and elected Michael Romanov as the new monarch. Again, about 1648, when the Poles were attempting to force alien government and religion upon the Ukrainians, the Cossacks rose to a man under the leadership of a certain Bogdan Chmielnicki, and hurled their Polish tormentors from the land.

The chief achievements of the Eastern Slavs have been, however, in music, in art, in literature, and in science.

Folk-music, with its deathless songs that spring from a people's heart, is the possession of the Ukraine. No country is more wonderfully endowed with the voice of melody. History has been cruel to the Ukrainians, crushing out their ancient liberties and glories; but the pent-up emotions of a thousand years, the passion of freedom, the poignancy of broken hearts, the tears of joy at the beauty of spring and love and the nightingale's voice—these have gushed forth in song that is worthy of living for ever.

The more formal aspects of music have also been developed, chiefly by the Great Russians. A distinct Russian school of national music began with Michael Glinka (1803–1857), who not only drew upon national themes in such operas as *His Life for*

the Tsar (dealing with a peasant-hero who sacrificed his life for the tsar in the seventeenth-century Polish invasion), but also exploited the unsuspected riches of the national folk-music. This development of characteristically Russian work was carried on brilliantly by Alexander Borodin (1834–1887), a professor of chemistry in the St. Petersburg Academy of Medicine, and Mili Balakirev (1836–1910), for many years conductor of the Imperial Musical Society.

Amongst the other composers who have made Russian music truly great during the last hundred years are Modeste Musorgsky (1835–1881), the Ukrainian Peter Chaikovsky (1840–1893), Alexander Glazunov (born 1865), Alexander Scriabin (1871–1915), Sergei Rachmaninov (born 1873), and Igor Stravinsky (born 1882). Musorgsky began as an officer in the army, but picked up a smattering of music. The taste of blood revealed the musical tiger and he abandoned everything to make music his life-work. Poverty was his lot for many years, but his devotion was at last rewarded by the acclamation which greeted his great opera *Boris Godunov.*

Chaikovsky's career was strikingly similar. While a young man he deserted law for music, only to meet with years of obscurity and failure. The opera *Eugen Onegin,* produced in 1879, marked the turning of the tide, and from that time until his death fourteen years later he grew steadily in popular favour and in musical stature. By far the most famous of his works is his Sixth or "Pathetic"

Symphony. Chaikovsky at his best is the most distinctly Slavic of all the Russian composers. Strong, sweeping melody—interludes of exquisite beauty—an undercurrent of sombre melancholy—these are the qualities that place him among the great composers of the world.

Glazunov began as a precocious young composer in St. Petersburg, and he has produced a formidable array of songs, dance pieces, and orchestral symphonies, predominantly classical in form and spirit. Scriabin was a strange figure, deeply interested in new harmonic schemes and in the possible correspondence between the musical scale and the colours of the spectrum. In his great composition *Mystery,* left unfinished when he died of cancer in 1915, music, colour, dance, speech, and perfume were all to be combined in the overwhelming expression of his idealistic mysticism. Rachmaninov is noted both as pianist and composer, and has enjoyed a striking reputation on the North American continent. Stravinsky's name is inseparable from the modern ballet.

Eastern Slavic art, like its music, has two distinct phases. The more important of these is to be found in the peasant industries of carving, painting, and weaving, where in humble obedience to ancestral tradition the craftsman creates works of art that are truly great in their restraint and beauty of colour and form. On the other hand, the formal art of painting has also been developed. There have been no Russian painters of world-importance, but such

men as Vasili Vereshchagin (1842–1904) would be a source of pride to any country. Vereshchagin was an indefatigable traveller, not only throughout Europe but in Turkestan, Syria, India, Tibet, and China. His most striking pictures sought to promote peace by representing the horrors of war—pyramids of skulls in Turkestan, sepoys blown from guns in India, deserted soldiers dying in solitary agony on the steppes. He also painted a famous series of historical canvases dealing with Napoleon's invasion of Russia. Vereshchagin took part in the Russo-Japanese War and perished in the sinking of the Russian flag-ship *Petropavlovsk*. The Ukrainian historical painter Ilya Repin (1844–1918) is of equal stature.

No account of the arts in Russia would be complete without reference to the Russian ballet (largely Ukrainian in origin), with which, early in the twentieth century, Sergei Diaghiliev, Leon Bakst, and Michel Fokine startled the world by visions of beauty in colour, form, and dancing such as had never been known before in the ballet. Perfection of technique was paralleled by daring experiments in music and plastic representation; and one might almost say that a new province was conquered in the kingdom of æsthetics.

But after all, the greatest contribution of the Eastern Slavs to world-culture has been in the field of literature.

Among the Ukrainians, the suppression of their language by Russia, so far as schools and printing

went, has been a serious handicap to literary development. The chief writers of the Ukraine have been the novelist Nikolai Gogol (1809–1852), who wrote in Russian, and the poet Taras Shevchenko (1815–1861). Gogol is usually regarded as the father of the Russian novel, and in his earlier stories gained great popularity by his Ukrainian Cossack themes and by the living freshness of his pictures of Ukrainian life. His later works are exuberant satires on " all that was bad in Russia." Shevchenko was born a serf, but was ultimately bought and freed by a friendly poet. He came to Moscow, where he studied painting and wrote poetry; but he was ultimately suspected of plotting against Russia on behalf of the Ukraine and was exiled to Siberia. His most powerful verse deals with the sufferings of his people and with his own patriotic grief.

Russian literature proper really begins with Alexander Pushkin (1799–1837), the greatest of all Slavic poets. Pushkin was strongly influenced by Byron and Shakespeare, yet he remained thoroughly Russian in the spirit and quality of his work. Less technically perfect but more Byronically vivid was his younger contemporary Michael Lermontov (1814–1841). Both poets experienced exile from the court, both were inspired by the majestic scenery of the Caucasus, and both were killed in duels over affairs of honour.

The half-century after the death of these fiery spirits was a period dominated by a school of realistic fiction of which the world-famous leaders were

Ivan Turgenev (1818–1883), Feodor Dostoevsky (1821–1881), Leo Tolstoy (1828–1910), and after a long interval Anton Chekhov (1860–1904). Turgenev's chief greatness is in language—in the use of a soft, purring, caressing Russian that is unparalleled by any of his rivals. To his generation he was best known for his creation of the first nihilist in fiction, the strong silent Bazarov in his greatest novel, *Fathers and Sons*. Dostoevsky towers head and shoulders above Turgenev in psychological insight and in profundity of sympathy. At the age of twenty-eight he stood, a condemned socialist, stripped to the waist on a scaffold in the winter streets of St. Petersburg. While the noose was about his neck, the hanging was stopped and the agonized prisoner sent instead to the living hell of a Siberian prison-camp. From this he returned ten years later, not broken but with a mind intensely concerned with the abysses of evil and the heights of goodness which are potential in the human soul. To him the Russian people had shown, in its men of genius like Pushkin, a universalism of humanity that might one day make them the mediators who should reconcile all the nations of the earth to one another, synthesizing them in one great spiritual family. His novels, however, such as *Crime and Punishment* and *The Brothers Karamazov,* are less concerned with these national ideals than with a dramatic presentation of moral issues that is almost overwhelming in its power.

Count Leo Tolstoy, unlike Dostoevsky, does not make his novels a symbolic setting forth of dynamic

ideas. His is a greater gift still: the power of creating men and women who are incomparably real. In many of the formal qualities of art his fiction is defective, but in the sheer creation of reality he ranks among half a dozen of the world's greatest writers. His masterpieces, *War and Peace* and *Anna Karenina,* have been called the greatest novels in the world, and the claim is not to be lightly denied. Chekhov is a perfect complement to Tolstoy. Possessing no power to create character by analysis, he is, on the other hand, the most consummate artist in Russian fiction, and his short stories are flawlessly designed to evoke the sympathy and imagination of the reader.

Since the death of Chekhov, the novelists have yielded precedence to a new school of poets, of whom by far the most remarkable is Alexander Blok (1880–1921), the greatest Russian poet since Pushkin and possibly the greatest literary genius produced by Europe in the twentieth century. His mystical genius first sought realization in communion with a pantheistic spirit of the universe, then turned in disappointment to the spirit of the Russia that he loved so passionately. The Revolution first intoxicated him, but speedily overwhelmed him with the futility of its red ruin, and he died of heart disease in 1921. Blok, who was above all an artist, combined living perfection of language with an almost limitless play of headlong inspiration.

And finally, we must not forget Russia's contribution to modern science. Here one man, Dmitri Mendeleev (1834–1907), is pre-eminent. Born in

the remote city of Tobolsk, in Siberia, he became professor of chemistry in the university of St. Petersburg, and in 1869 published a proof of the so-called Periodic Law of Elements, which declares the properties of elements to be functions of their atomic weights. This law, with a grandeur unapproached elsewhere in chemical history, throws all matter and its evolving forms into vast and intelligible perspective. In the cosmic sweep of this generalization, the whole universe in its very constitution and essence is seen to be a unity developing into varied forms in ways that are consistent throughout the infinities of space. On the strength of this law, Mendeleev prophesied the discovery of certain chemical elements, hitherto unknown, whose properties he prescribed; and he had the satisfaction before his death of seeing these elements located and the unerring accuracy of his descriptions verified.

Note.—Russia's scientific honour-roll also contains such great names as those of Ilya Mechnikov (1845–1916) in bacteriology, Paul Jablochkov (1847–1894) in physics, Nikolai Lobachevsky (1793–1856) in non-Euclidean geometry, Pafnutiy Chebichev (1821–1894) in the theory of numbers, and Nikolai Prjevalsky (1839–1883), Peter Kropotkin (1842–1921), and Alexis Fedchenko (1844–1873) in Asiatic exploration.

Chapter III

THE WESTERN SLAVS

In the same Central European highlands that sent forth the progenitors of the Eastern Slavs there remained a virile nucleus of "Alpine" population, which in time spread out farther to north and south. The vicissitudes of history brought it about that millions of them who originally occupied the southern and eastern territories of modern Germany were conquered by Teutonic tribes and adopted their language, altering it in the process to the form which to-day we call High German. Hence to-day more than half of the German nation, while speaking a modified form of primitive Teutonic, is ethnically of broad-headed Alpine origin. The modern states which retain both the language and the physique of earlier Slavic times are Lithuania, with 2,250,000 inhabitants; Latvia, with 1,800,000; Poland, with 30,000,000; Czechoslovakia (Czechs, Moravians, and Slovaks), with 14,000,000; Jugo-Slavia, with 13,000,000; and Bulgaria, with 5,000,000. Letts, Lithuanians, Poles, and Czechoslovaks are usually grouped together as the Western Slavs. The Jugo-Slavs and Bulgarians, who are separated from their kinsfolk by the alien Magyars and Rumanians of the Danube Valley, are classed as Southern Slavs and will be treated separately in the next chapter.

The Western Slavs made their first real appearance in European history with their conversion to Chris-

tianity. In the eighth century the kingdom of Great Moravia had been formed, stretching ultimately from the Oder to the Gran, a territory almost as large as modern France. The conversion of Great Moravia was begun in 863 by Cyril and Methodius, two Greek monks sent out from Constantinople, and a strong, prosperous Christian state was built up under such vigorous monarchs as Svatopluk. In the tenth century, however, came a disaster which has been repeated with tragic regularity in Slavic history. Fierce hordes of Magyars, warlike invaders from Asia, swept westward; the brunt of their attack was borne by Great Moravia; and while the kingdom was virtually wiped out, the Magyar attack was exhausted and went no farther into Europe. Thereafter the surviving Moravians shared the political fortunes of their neighbours and blood-brothers, the Czechs of Bohemia.

Their chief subsequent fame is associated with the foundation of the so-called Moravian church, which became one of the most important Protestant churches in Europe but was crushed almost out of existence by the Thirty Years War (1618–1648). The last bishop of the old church, John Amos Comenius (1592–1671), was noted not only as a theologian but as an educator. He it was who invented picture-books for children, who introduced the teaching of science, and who first wrote textbooks for teaching languages by the conversational method. Unlike the pedantic classicists then dominant, he insisted on the value of education

"without tears," and included in his curriculum singing, politics, economics, world-history, geography, and the arts and handicrafts. So great was his reputation that he was invited to England and to Sweden to help reform the schools in accordance with his methods.

The Czechs have had a history closely resembling that of the Moravians. Their early kingdom, long known as Bohemia, was likewise converted to Christianity in the ninth century by Cyril and Methodius. Politically, however, the Bohemian state proved surprisingly strong, and persisted, with some fluctuation of boundaries, from the seventh century down to the seventeenth. Culture throve exceedingly, and in 1348 the Bohemian king, Charles IV, founded in Prague, his capital, the first university in all central Europe—even Heidelberg, the oldest German university, being founded thirty-eight years later.

The ultimate submergence of Bohemia came not through Asiatic invaders, but through wars of religion. The university of Prague exerted from the beginning a leavening influence in religious thought, and soon came to be regarded as of paramount authority. Here first in Europe, a century before Luther, the tide of Protestantism rose to the height of nation-wide revolt. John Huss (1373–1415) was the outstanding figure in the Czech reform movement. In 1402 Huss became rector of the university of Prague, then attended by several thousands of students. He was not only a man of profound learning but one of singularly spiritual character,

who, stimulated by the writings of Wycliffe and shocked by the simony and schism of the church of the time, preached purity of life and direct loyalty to the Christ as the things most needful. Treacherously arrested at Constance, he was burnt at the stake after the merest mockery of a trial, and his ashes were thrown into the Rhine. The immediate sequel was almost universal revolt among the Bohemians. An all-European crusade was declared against them, but under the leadership of John Žižka (1376–1424), another great reformer, the heroic little nation drove off the invading hordes again and again. For the time being, all efforts at conquest failed. But in the two succeeding centuries the country was weakened by the tyranny of the nobles (who in 1487 virtually reduced the sturdy peasantry to serfdom) and by the treachery of most of the monarchs. Finally, in 1620, the Bohemian army was crushed by the Austrians at the battle of the White Mountain, all Czech citizens who refused to accept Catholicism were slaughtered or driven into exile, their lands were given to adventurers in the imperial forces, and Bohemia ceased to exist.

The Polish state was still later in taking form, but persisted, in spite of unspeakable interludes of anarchy, down to the end of the eighteenth century. Christianity was first generally disseminated among the Poles during the reign of Boleslaus I (992–1025), whose warlike prowess founded a great kingdom extending from the Baltic to the Carpathians and from the Elbe to the Bug. But the nation was far from

strong. From 1138 to 1305 there prevailed a period of amœba-like division and redivision into petty principalities. In 1241 and again in 1259 the country bore the terrific shock of Tartar invasion, with all its devastation of fire and sword. To the north the Teutonic Order, a ruthless gang of marauding knights, threatened to loot and overwhelm. Yet again and again, from the fourteenth century to the eighteenth, Poland was blessed with a sequence of brave and sagacious monarchs, who repeatedly kept the distressful country from passing entirely out of existence. Wladislaus I, Casimir III, Wladislaus II, Casimir IV, Sigismund I, Sigismund II, Stephen Bathory, Sigismund III, Wladislaus IV—no other country has had such a roll-call of gifted and patriotic monarchs, and no other country could have treated them worse. Almost single-handed they fostered commerce, art, literature, and religion; but the insane selfishness of the Polish nobility ultimately ruined all.

Before the long-drawn-out disaster was fulfilled, however, there were relapses into prosperity and high achievement, especially in the sixteenth century. The two great Polish names of that age are those of the astronomer Nicolaus Copernicus (1473–1543) and of the poet Jan Kochanowski (1530–1584). Copernicus was trained in mathematics at the famous Polish university of Cracow, and later studied canon law, medicine, and astronomy in Italy. During his busy manhood as canon of Frauenburg, where medical, ecclesiastical, and political duties were heaped

upon him, he found time to work out a new and epoch-making system of astronomy and to test it by instrumental observations. The treatise in which this theory (that the earth is a satellite of the sun and not the centre of the universe) was set forth was virtually finished in 1530; and was approved by Pope Clement VII, who directed that it should be published. Copernicus also translated some Greek ecclesiastical writings into Latin and expounded valuable theories of currency reform, but his fame rightly rests on his heliocentric system, the adoption of which has fundamentally altered man's outlook on the universe. Kochanowski, like Copernicus, studied for a time in Italy. He also visited Paris and became intimate with the French poets of the day. He himself was a typical Renaissance product, writing beautiful verse in both Latin and Polish, but he succeeded in blending genuine native qualities with the classical perfection of his style. His finest work is to be found in elegies, such as his *Treny* or "Lamentations" over the death of his daughter.

But the science and poetry of the Renaissance were only the unnatural bloom on a consumptive cheek, and the forces of dissolution wrought their will with slowly increasing power. The gentry, in whom, according to the constitution, most of the authority rested, presented a picture of ignorance, selfishness, and folly unparalleled in history. They reduced the peasants to slavery; they undermined the strength of the industrious and intelligent city-populations; and in their fanatic hatred of discipline they blocked

all royal reform, hampered all patriotic activities, and constantly tore the unhappy state into lawless fragments. The lowest circle of Dante's Hell would be a generous assignment for these fatuous traitors to every good cause. When at the close of the eighteenth century Russia, Austria, and Prussia cynically murdered the Polish state and divided the corpse amongst themselves, they removed from the councils of Europe a dangerous lunatic—healthy in body, for the commonalty had often demonstrated their patriotism and honesty of purpose, but wholly mad in those cerebral elements which should have constituted a wisely directive aristocracy.

The final death-struggle of Poland brought to light many heroic characters, such as Tadeusz Kościuszko (1746–1817). This great soldier and statesman was of humble origin, but early showed remarkable promise and was given a military education in Germany, Italy, and France. He fought in the American War of Independence as one of Washington's colonels; and soon after took a leading part in the last defence of his native Poland. Peasants, traders, small squires, and such men of low degree were his chief supporters, and with the fervour of despair they battled against heavy odds. Thus at Raclawice in 1794, with no artillery, 4,000 regulars, and 2,000 peasants armed with scythes, he defeated the Russians, who had 5,000 veterans and 30 cannon. Kościuszko, as dictator, bade fair to repulse the Russians altogether, but the Prussians broke promises of neutrality and joined the enemy. The unequal

struggle lasted several months, but ended at the battle of Maciejowice, where Kościuszko was overcome with wounds and taken prisoner. With that defeat, Polish nationality disappeared for more than a century.

Closely related to the history of Poland is that of her northern neighbour, Lithuania. The Lithuanians and their blood-kin the Letts speak a more archaic tongue than the Czechs and Poles; but in speech and physique they are ultimately and obviously related. The Letts have known no independent existence until our own day, but the Lithuanians, embracing Christianity in the thirteenth century, soon built up a large and powerful state, extending, under their prince Olgierd (1345–1377), from the Baltic to the Black Sea, and dotted with prosperous towns. Olgierd's son Jagiello, alarmed at the machiavellian plots of the Teutonic Knights against his kingdom, strengthened his position by gaining the crown of Poland, under the title of Wladislaus II. The capable monarchs of Poland for the next two centuries were really of this Lithuanian Jagiellonic dynasty, and while not officially merging the two states, yet united them in their own persons. The last of the house, Sigismund II, realized the weakness of this situation and succeeded in 1569 in effecting a complete union of the two. Lithuania, with its wide territories, became a simple part of Poland and, until the twentieth century, disappeared from history.

Following the cataclysmic events of the Great

War (1914–1918), certain new states emerged like volcanic islands from the waters of unrest. Poland was declared an independent country in 1916; Czechoslovakia (composed of Czechs, Moravians, and their peaceful peasant cousins the Slovaks, who have no independent history) came into existence in 1918; and in 1918 the Letts proclaimed the freedom of "Latvia," and the Lithuanians that of Lithuania. All of these countries have been recognized by the Great Powers and admitted to membership in the League of Nations.

Politics represents, however, only one phase of human life; and during the past century these Western Slavs, while denied nationality, have made more considerable contributions to civilization than they ever did in the days of their independence. Their achievements are to be found in the fields of painting, music, science, and literature.

In painting, the Czechs Gabriel Max, Hans Schwaiger, and Emil Orlick, and the Poles Jan Styka and Jan Matejko have attained real eminence. Max attained a European reputation by introducing into art a spectral world of shadowy horror, touched by the spirit of the charnel-house and the asylum. Schwaiger broods in dark colours over the ruined castles and gloomy legends of Bohemia. Orlick, a master of lithography and wood-prints and a disciple of the Japanese, has captured the magic of Old Prague with genuine success. Styka and Matejko, like most Polish painters, have dealt largely with episodes in the tragic history of their country. Matejko,

living at Cracow, which is the true cultural centre of Poland, spread his themes on vast and monumental canvases and painted with great originality and almost brutal power.

In music, the great names are Chopin, Moszkowsky, and Paderewski among the Poles and Smetana and Dvořák among the Czechs. All three of the Polish geniuses have been pre-eminently pianists and composers for the piano. Frédéric François Chopin (1810–1849) is the most lyric of modern composers. His works abound in the national types of Polish dance music—waltzes, mazurkas, polonaises—forms which usually bear an undercurrent of sadness, but in this case expressed with amazing poignancy the sufferings of his own life, which was tormented by love and prematurely blotted out by consumption. Moritz Moszkowski (born 1854) is, on the contrary, noted for his spirited Spanish dances. Ignace Jan Paderewski (born 1860) was recognized as perhaps the world's greatest pianist during the last decade of the nineteenth century. Since 1900 he has lived quietly as a composer and private citizen except in the year 1919, when he was for a short time the prime minister of Poland. Friedrich Smetana (1824–1884), sometimes known as "the Czech Beethoven," wrote over a dozen operas, the most famous of which is *The Sold Bride*. Anton Dvořák (1841–1904), after many years of poverty and struggle, took the public by storm with a series of Slavic dances, and he ultimately became head of the American National Conservatory of Music at New York. Both Smetana

and Dvořák are characteristically Slavic in their utterance.

In science, the most distinguished Western Slav since Copernicus is Gregor Mendel (1822–1882), abbot of Brünn, in Bohemia. Mendel began life as a peasant boy and later became a monk. In his cloister at Brünn he began to investigate the laws of heredity by certain original experiments in crossing different varieties of the common pea. These experiments revealed the remarkable fact that the inheritance of certain characteristics such as height, smoothness of seed, or roundness of pollen were transmitted according to formulas that were mathematical in their rigour and invariability. The discoveries of Mendel are now among the great established principles of modern science and will ultimately exert upon biological thought an influence almost as far-reaching as the work of Charles Darwin. Another noted Slavic scientist is Marie Sklodowska (born 1867), of Warsaw, better known as the wife of Professor Pierre Curie, of Paris, who has had a conspicuous share in the discovery and study of radium.

But it is in literature that the achievement of the Western Slavs has thus far been greatest. Even the Lithuanians and Letts have developed copious literatures during the past two centuries. With them the present is an age of unparalleled activity and their greatest names are those of living authors such as J. Maironis-Mačiulis (born 1862), epic and lyric poet and dramatist; W. St. Vidunas (born 1868), poet, dramatist, and philosopher; and J. Zilinskis

(born 1870), poet and publicist, in Lithuania; and Janis Rainis (born 1865), poet, dramatist, and translator, in Latvia.

Modern Polish literature begins with its greatest figure, Adam Mickiewicz (1798–1855), second only to the Russian Pushkin amongst all the Slavic poets. No poet could be more truly national and at the same time so poetic. The folk-lore and traditions of his country, her chequered history, her agonizing struggle for liberty, all find imperishable expression in his work. Through him as through no other the tragic greatness of Poland has spoken to the world. Most of his life was spent in exile, and he died prematurely worn out by poverty and sorrow. Two distinguished contemporaries were Julius Slowacki (1809–1849) and Sigismund Krasinski (1812–1859), exiles and poets like himself. Slowacki took Byron as his model, and wrote with genuine fire and force. Krasinski's work is suffused with mystic melancholy, incessantly proclaiming the death of his beloved Poland in dirges that are made bearable only by their beauty. In the last quarter of the nineteenth century the dominant writer was the novelist Henryk Sienkiewicz (1846–1916), whose *Quo Vadis* and the great trilogy, *With Fire and Sword, The Deluge,* and *Pan Michael,* have taken their place in world-literature. While he was superficially a master of historical romance, his work was even more strongly marked by realistic power and by a religious mysticism that is peculiarly Slavic. In our own time the novelist W. S. Reymont has received the Nobel

Prize for his grim study of rural life, *The Peasants*.

Other striking facets of recent literature are to be found in the work of the dramatist Stanilas Wyspianski and of the poet Jan Kasprowicz. The former dealt, through mystic and often fantastic dramatic allegory, with the theme of Polish weakness and Polish revolution. Since 1918 he has been regarded by patriotic Poles as one of their very greatest writers. Kasprowicz is more universal in his range, grappling gloomily with the fundamental mysteries of human destiny. The conflict between the heroic conscience of culture on the one hand and the passionate evil of the Life-force in man on the other absorb him in pessimistic desperation. To the gay of heart his outcries may seem shrill and frantic, but those who confront life in the mood of Thomas Hardy will find Kasprowicz a poet of the first rank.

The Czechs had had considerable literature in medieval and Renaissance times, but their later Austrian masters consigned it systematically and ruthlessly to the fire. With the nineteenth century, however, the suppressed Bohemian nationality began to take on new strength and to express itself deliberately and fervently through the Czech language. Patriots looking forward to revolution and independence believed that the creation of a vital Czech literature was a necessary preliminary, and they sought to aid the enrichment and elevation of the national consciousness by translating into Czech the masterpieces of world-literature. The greatest of these translators was Jaroslav Vrchlický (1853–1912), the sheer bulk

of whose writings is greater than that of any other man in history except Lope de Vega. Altogether he published about two hundred and fifty volumes, half of them gifted verse translations from French, Italian, Spanish, Portuguese, German, English, Danish, Polish, Magyar, Persian, and Chinese, and the other half original work in drama, lyric and epic poetry, novels, essays, and literary criticism. And these were the evening output of a husband and father who had to work during the day as a schoolmaster, and later as professor of modern literatures in the university of Prague! A similar work was done on a smaller scale for the neighbouring Slovaks by the poet Hviezdoslav (1849–1921), both in translation and in epic poetry on Slovak themes.

The original poetry of the Czechs has been reaching its height in our own day in the work of such men as Antonin Sova (1864–1928) and Otakar Březina (born 1868). Sova is perhaps the most truly poetic of all the Czechs and has poured forth in a lyric style of shadowy beauty the griefs and dreams and universal sympathy which are the birthright of the Slav. Březina is even more of a mystic. All that he sees becomes symbolic of things mysterious and universal, and his successive volumes of poems trace his spiritual pilgrimage through the despairs of mystic pessimism to the dithyrambic ecstasies of mystic optimism. For vast and frenzied imagination wedded to harmonious richness of verse he has few equals in world-literature.

Since the Great War, the Czechs have produced

one noted dramatist in Karel Capek (born 1890), author of the successful play *R.U.R.*, a satire on the mechanical tendencies of present-day civilization which may be epitomized in the the new word *robot*.

Such, then, is the record of the Western Slavs throughout a millennium of history. Ancient traditions of glory are theirs, and modern achievements in all the arts that make life beautiful. Who knows but that, in their new political incarnations, they may be standing on the threshold of work far fairer still?

Chapter IV

THE SOUTHERN SLAVS

In the Balkan peninsula there are to-day about 18,000,000 Slavic-speaking people, 5,000,000 of them in Bulgaria and 13,000,000 in Jugo-Slavia, the "Kingdom of the Serbs, Croats, and Slovenes." Since a broad belt of Rumanians, Magyars, and Austrians separates them from the rest of the family, they are conveniently classed together as "Southern Slavs." All entered the region in a common migration in the seventh century A.D., and though the Slovenes in the west have intermingled considerably with Germans and a conquering minority of Finno-Ugric Bulgars in the east have added their blood to the Slavic folk who to-day bear their name, the Southern Slavs are still essentially a single stock.

Their past history, however, has been far from unified. In a region so mountainous and so hedged about by diverse and conflicting influences—political, religious, and cultural—centrifugal forces were certain to be stronger than centripetal ones. Hence we shall need to consider the annals of the race in terms of at least seven groups—the Slovenes, the Bulgars, the Croatians, the Bosnians, the Dalmatians, the Serbs, and the Montenegrins.

The Slovenes were at first a warlike and independent people. In the seventh century they became subject to the Franks and Bavarians, and later to Austria. For thirteen centuries there has been no

attempt at revolt, and the Austrian rule, correspondingly mild, has permitted a free use of the Slovene language in education and literature. Their chief centre of culture has been the famous old cathedral city of Laibach, originally founded by Augustus Cæsar in 34 B.C. and persisting down through nearly two millennia. Here are several learned societies, a Slovene theatre, and a university.

Among the most eastern of the Southern Slavs there suddenly appeared, towards the close of the seventh century, a small cavalry army of wild Turanian Bulgars (so called from their earlier settlement near the Volga, or Bolga, River), who proceeded, like the Normans in England, to impose their own rule and political institutions upon the countryside. The Slavs had been lacking in political genius and power of organization; the Bulgars possessed these qualities in abundance; but although they supplied their new kingdom with a series of strong and stable dynasties, they were, as a racial minority, quickly and completely absorbed, leaving no trace of their language or customs. The Bulgarian state knew two long periods of empire: the first from 679 to 1018, and the second from 1186 to 1330. The culmination of the first empire was the reign of the tsar Simeon (893–927), who ruled from the Black Sea to the Adriatic and from Thessaly to the Carpathians. He was at the time the most powerful monarch in eastern Europe, and his capital, Prêslav, is said to have rivalled Constantinople in magnificence.

After an interval of subjection (1018–1186) to

the Byzantine emperors, a second Bulgarian empire arose, reaching its prosperous climax in the reign of Tsar Ivan Asên II (1218–1241), who followed up successful warfare with a wise and humane administration, and developed commerce, art, and literature to an extent hitherto unknown. In 1330 they were heavily defeated by the Serbs, and after a few despairing decades the wave of Turkish conquest submerged them for five centuries. A literary revival then re-created the ancient sense of nationality, and while a premature revolt in 1876 was crushed by the Turks with all the horrors of wholesale massacre, the intervention of Russia won virtual independence for the unfortunate people. The chief figure in the epoch-making literary movement was Ivan Vazov (1850–1921), whose epics, lyrics, and novels exerted a profound influence on his countrymen. The modern literary language is largely the creation of Vazov. Less versatile and influential, but for pure quality the greatest poet of Bulgaria, was Pencho Slaveykov (1866–1912), whose verse, influenced by Russia and Germany, is pessimistic and philosophic in quality. The country has also produced a number of sculptors, painters, and musicians. On the whole, however, the national qualities are not so much brilliant as solid. They are an agricultural race—patient, persevering, reserved, industrious, chaste, orderly, and peaceable.

The second of the Southern Slav groups to attain to nationality were the Croats, who founded the kingdom of Croatia about A.D. 910. Their most

famous monarchs were Krešimir the Great (reigned 1000–1035) and Krešimir Peter (reigned 1058–1075). The Croatians were for a time very strong by land and sea, harrying the Bulgarian tsars on the one hand and exacting tribute from Venice on the other. Their eastern districts, where they mingled more with Serbs and Slovaks, were commonly known as Slavonia and the whole realm as Croatia-Slavonia. In 1089 Stephen II, the last king of Croatia-Slavonia, died, and his widow appealed to her brother, the king of Hungary, to take possession of the country. This he did, and for four and a half centuries the land was ruled by a Magyar governor known as the " ban." Domestic autonomy was left untouched, but the sovereignty was vested in the ban and in his royal master. Turkish occupation supervened for a time in the sixteenth and seventeenth centuries, and from then until 1918 Croatia-Slavonia was more or less under the domination, at different times, of Austria, France, and Hungary. As with the Bulgars, a literary revival fed the subterranean fires of revolt during the nineteenth century. Among the outstanding poets of the period were Ivan Mažuranić (1813–1890), whose remarkable poem, *The Death of Ismail Aga Čengić,* dealing with the old Turkish regime, is called by his countrymen " the Epos of Hate," and Matija Ban (1818–1903), whose poetic drama *Meyrimah* has tragic vividness.

Still other Croatian settlements had been formed in Bosnia and in Dalmatia. The kingdom of Bosnia gradually developed during the period 636–958.

From 958 to 1180 it was alternately under the suzerainty of Hungary and of Greece; but from 1180 to 1528 it enjoyed three centuries of distinguished independence, which reached its height in the reign of Tvrtko (1366–1391). Through much of this period Bosnia was notorious as the home of the Bogomil heresy, which denied the Trinity, the Virgin Birth, and the actuality of miracles, practised adult baptism, and claimed that the ecclesiastical system with its vestments, sacraments, and priests had been invented by the Devil. Frequent crusades against the little mountain state were repulsed again and again; and the heresy held sway until the Turkish conquest of the district in 1528, when many of the Bosnians, embittered by centuries of Christian persecution, embraced Islam. The Turks retained possession of Bosnia till the Russo-Turkish War of 1877–1878. A nominal protectorate was exerted by Austria for the next thirty years, and then, in 1908, was changed to official absorption. Part of Bosnia has been known since medieval times as Herzegovina, from having been assigned to the subordinate rule of a herzog or duke.

The Croats of Dalmatia, the Adriatic sea-coast of the Balkans, have never constituted a solid and imposing kingdom. They produced rather a loose confederacy of brilliant city-states such as Ragusa and Zara; but their achievements in art, literature, and science have been greater than those of all the rest of Southern Slavdom put together. The reason for this striking progress in Dalmatia lay in its vitalizing

contacts with the civilization of Italy, especially in the fifteenth, sixteenth, and seventeenth centuries. While the rest of their kinsmen were rotting under the dead hand of Turkey, the Slavs of the great Adriatic ports lived in precarious freedom, often under the protection of Venice, and flourished greatly in culture. Romanesque, Venetian Gothic, and Italian Renaissance palaces and cathedrals adorned their cities. Rare works in silver and gold and jewels abounded. Science took wings in the books of Marcantonio de Dominis (1560–1624), who was the first to put forward the true theory of the rainbow, and of Roger Joseph Boscovich (1711–1787), one of the world's greatest mathematicians and astronomers.

But the chief glories of the period are to be found in poetry. Troubadour verse in the manner of Petrarch was introduced by Šiško Menčetić (1457–1527) and Dore Držić (1461–1501); elegies and eclogues were cultivated by Dinko Ranjina (1556–1607); dramatic poetry by Junije Palmotić (1606–1657); and lyric by Ivan Bunić (1594–1658). The greatest of all the Dalmatians was Ivan Gundulić (1588–1638), whose remarkable epic *Osman* deals with the struggle against the Turk. He was the first poet to feel the blood-brotherhood of all the Southern Slavs and to dream of their ultimate glory in unity. But that dream was to be clouded again for three centuries; for in the eighteenth century Dalmatia passed under the yoke of Venice, and later of Austria, and in servitude all greatness withered.

The only Balkan Slavs thus far omitted are the

Serbs, whose political existence was very precarious down until the twelfth century, when a strong empire was founded by the tsar Stephen Nemanya. This Serbian empire grew steadily to its culmination in the reign of Stephen Dushan (1331–1355), whose importance was such that he could plan a united kingdom of Serbs, Bulgars, and Greeks to oppose the entry of the Turk into Europe. This goal of unification by conquest was almost reached when he died suddenly in 1355; and his dominions at once began to disintegrate. The Turks, wishing to forestall any union of Balkan states against them, assumed the offensive. At last, in 1389, at the battle of Kossovo, Serbian independence was extinguished for four and a half centuries. No other battle has made such a deep impression on the mind of the Serbs, and a mass of folk-poetry has grown up relating with tragic power and beauty the way in which both tsar and sultan perished and the flower of the Serbian nobility were slaughtered in the desperate encounter. Not until the nineteenth century did the clouds begin to lift; and then the fervour of patriotism, nourished by a great literary movement, was able at last to throw off the slowly crumbling power of the Turk and to set up an independent kingdom.

Only in one spot in the whole blood-drenched Balkan peninsula had freedom been consistently maintained, and that was in the inaccessible mountain eyries of Montenegro, where a number of Serbians had taken refuge after Kossovo. In these high storm-swept wastes the finer achievements of culture were

impossible, but there at least the Serb was able to maintain the integrity of his soul.

To-day, as a sequel to the World War, all of the Southern Slavs except the Bulgars have united in freedom to form a single Jugo-Slav state. They have the beginnings of a great culture. Thus Jovan Dučić (born 1874) and Milan Rakić (born 1876) are poets of genuine inspiration; and the famous sculptor, Ivan Mestrović (born 1883), has produced, in his gigantic memorial to Kossovo, one of the colossal wonders of our time. In culture, a new dawn is clearly at hand; and provided that the conflicting traditions and loyalties of the past can be transcended in a new loyalty to their common humanity and common blood, the noon of their national life will be bright indeed.

THE NON-SLAVIC BALKANS—
THE FINNO-UGRIANS—
THE JEWS

Chapter V

THE NON-SLAVIC BALKANS

In south-eastern Europe there are three states which, though saturated with Slavic elements, are nevertheless predominantly non-Slavic in character. These are Greece, with a population of 6,500,000; Albania, with 1,000,000; and Rumania, with 17,500,000. There are also about 800,000 surviving Turks, who are Asiatic in character and give allegiance to the Ottoman republic in Asia Minor, and about 600,000 Gipsies, more or less nomadic in their manner of life.

The Greeks are heirs to a glorious tradition. While not the ancient blend of Nordic and Mediterranean that begot the transcendent culture of antiquity, they preserve in many parts, however, the Mediterranean element in their population, and the author has seen on the streets of modern Athens types of female beauty that might have stepped unchanged from a painted vase of the classical period.

The history of Greek achievement falls into three main periods: from 900 to 146 B.C.; from A.D. 330 to 1453; and the period since 1820.

The first period witnessed the most astounding outburst of creative genius in all human history. Poetry produced the incomparable Homeric epics, the *Iliad* and the *Odyssey;* the lyrics of Alcæus, Sappho, Simonides, and Pindar; the great tragedies of Æschylus, Sophocles, and Euripides; and the come-

dies of Aristophanes and Menander. Prose literature took form in the eloquence of Demosthenes, in the philosophy of such masters as Plato (the greatest of Socrates' disciples) and Aristotle, and in the history of Herodotus and Thucydides, the latter of whom was regarded by Macaulay as the greatest historian of all time. Science now had its first important growth among men, and included such pioneers as Euclid (the systematizer of geometry), Menæchmus (the discoverer of conic sections), Hipparchus (the founder of trigonometry), Diophantus (the inventor of algebra), Archimedes (who founded mechanics and hydrostatics), Heraclides (who discovered that the earth rotates on its axis and that the planets are satellites of the sun), Aristarchus (who estimated with striking accuracy the distance of the earth from the sun and from the moon), Eratosthenes (who gauged within 50 miles the exact circumference of the earth), and Aristotle (who in the field of biology classified and dissected living forms with a mastery not paralleled until the nineteenth century of the Christian era). Medical science, under Hippocrates, placed most of its faith in diet, hygiene, exercise, fresh air, and sunlight—a beneficent revelation not fully recovered until our own generation. In painting, ceramics, sculpture, and architecture the Greeks attained ravishing perfection within the limits of their chosen modes. And the whole of this " classical " civilization was dominated by ideals of " self-reverence, self-knowledge," and " self-control " that make it of supreme significance. The great period

ended with the conquest of Greece by Rome in 146 B.C.

In the fourth century A.D. the capital of the Roman Empire was shifted from Italy to the Greek city of Byzantium (Constantinople), and a new chapter in Greek history began. From a variety of causes, the western provinces soon crumbled into chaos and barbarism, but for a thousand years the Hellenic provinces, centred about their almost impregnable capital, remained Europe's chief region of culture. Here the jurisprudence of the Romans was codified under Justinian. Here the magnificent hymnody of the Eastern Church was developed by such men as Romanos. Here the commercial and cultural interchange of Europe and Asia did much to enrich life. At last, from the thirteenth century on, political disintegration set in, following the looting of the Christian East by the so-called Crusaders of the West. In 1453 the palsied remains of the Byzantine Empire fell into the bloody hands of the Ottoman Turks.

Unspeakable misery now prevailed for nearly four centuries. Finally, in 1821, stimulated by the French Revolution and encouraged by the friendly assistance of Russia, the Greeks, then numbering about one million, revolted against their tyrants. The ensuing struggle, between an unarmed David and an armed Goliath, is one of the most heroic in history, but might well have ended fatally for the puny aggressor had not France, Russia, and Great Britain come to the rescue and turned the scale. Greece was declared an independent kingdom in 1829, and embarked upon

a century of progressive development, marred by political crises and by the jealous rivalries of the Great Powers in the background. The modern achievements of Greece are largely in the field of poetry. The greatest of the modern Greek poets is Dionysius Solomos (1798–1857), who, after early education abroad at Cremona, Venice, and Pavia, returned to share in the War of Independence and to become its chief poetic protagonist. His magnificent *Hymn to Liberty* was printed in Missolonghi in 1824, the place and year of Byron's death, and at once became the national anthem of the warring Greeks. In our own day the most important literary figure is the poet Kostes Palamas (born 1859), secretary of the university of Athens.

In the mountainous Adriatic littoral south of Montenegro live an ancient people known to foreigners as Albanians or "people of the snow-land," but by themselves as Skipetari or "mountaineers." Scientists consider that they have occupied these mountains for an even longer time than the Greeks have been in Greece. The outstanding quality of these highlanders is a passionate spirit of independence. George Castriota, or Scanderbeg (1403–1467), "the dragon of Albania," who repelled all Turkish attacks for twenty-five years, is their national hero. They are also noted for their fidelity, generosity, hospitality, and respect for women. A woman's honour is nowhere safer than among these fierce mountaineers. War, poverty, and isolation have kept their civilization, however, in a rather primitive state.

Of the Asiatic Turks, who have now retired to the continent from which they came, the less there is said the better. They have smeared the canvas of history with blood and slime. The darkness of their record is unrelieved by any constructive contribution of any sort.

The Gipsies (i.e. "Egyptians") are a strange folk scattered throughout all Europe, but especially plentiful in the south-east. The name is a mistaken one, for modern philologists find that their language belongs, not to Egypt but to northern India. In their primitive Hindu speech is embedded a certain amount of Persian vocabulary, indicating a temporary stay in Persia on their way to Europe. Their Eastern origin is also shown by their tawny beauty of silky dark hair and dark shining eyes. Gay dances, intoxicating tunes, and haunting folk-songs have been their chief cultural contributions to Europe.

Lying to the north of the Balkans proper, but most conveniently considered in this chapter, is the kingdom of Rumania, with about the same area as Italy and a population of nearly 18,000,000. The history and language of the Rumanians (as their name indicates) goes back to the ancient Roman province of Dacia, which comprised this same region prior to A.D. 274. During succeeding centuries, wave after wave of barbarian invasion—Goth, Tartar, and Slav—passed over the country. Old boundaries and governments vanished. Strong infusions of Slavonic blood took place; and although the language remained Latin in texture and form, it acquired a pre-

ponderance of Slavonic vocabulary as marked as the Latin element in our own Teutonic English. At last, in the thirteenth century, there took shape in this part of Europe not a single Rumanian state but two—Walachia in Southern Dacia and Moldavia in Northern Dacia.

Until the middle of the nineteenth century these principalities had separate but similar histories. Walachia enjoyed intervals of prosperous independence, as under Mircea (1386–1418) and Michael the Brave (1593–1601), but was usually subject to the exploitation of the Magyars or of the Turks. Moldavia became similarly eminent under Stephen the Great (1458–1504), who heroically defeated vast invasions from Turkey and from Poland, and established a principality of notable extent; but here again the Turkish vampire at the last seized its prey and bled it almost to death. In the eighteenth and early nineteenth century Russia espoused the Walachian and Moldavian cause against Turkey, but the ultimate aim seemed to be their absorption into the Russian empire rather than their establishment as independent states. The Moldavian province of Bessarabia was taken over by Russia in 1812 and the rest seemed likely to follow. The jealous machinations of the Great Powers complicated the situation, however, and in 1859 Moldavia and Walachia became a single independent kingdom under the title of Rumania. In 1919, following the World War, the Rumanian boundaries were finally extended to include all territories ever associated with its basic population.

The circumstances of history have hampered Rumanian cultural development in every domain except that of poetry, and even here achievement has been comparatively recent; for in earlier times the dead-weight of Slavonic and Greek ecclesiastical literature stifled all independent expression through the vernacular. The nineteenth century brought life-giving contact with western Europe, and thereafter appeared two great poets, Vasile Alecsandri (1821–1890), a Romantic lyricist, and Mihail Eminescu (1849–1889), a gloomy mystic with a consummate mastery of language.

Chapter VI

THE FINNO-UGRIANS

A STRANGE non-Aryan family of languages is found in Finland, with a population of 3,500,000; in Estonia, with a population of 1,120,000; and in Hungary, with a population of 8,500,000. These Finno-Ugric languages are largely Asiatic in their affinities and are remotely related to Tartar, Manchu, Japanese, and Eskimo. Here, as so often happens, however, language has very little to do with race; for while the original home of the speech was east of the Urals, the primitive Finno-Ugrians have been absorbed by handsome blond Teutons in Hungary and have been blended with the Scandinavians in Finland, especially along the coasts. Only in Estonia, among the Arctic Lapps, and in scattered districts in Russia is the language still associated with the short, squat, olive-skinned, thin-bearded stock to whom it originally belonged.

The first contact of the Finns with civilized Europe came in 1157 when a Swedish army invaded Finland, along with an English missionary, Bishop Henry of Upsala. The latter baptized most of the Finns, but at last suffered martyrdom, was canonized, and, as St. Henry, became the patron saint of Finland. From the thirteenth century down to the beginning of the nineteenth Finland was subject to Sweden. Wars between Sweden and Russia often laid it waste, and famine and pestilence were a frequent scourge;

yet on the credit side must be placed such a reign as that of Gustavus Adolphus (1611–1632), who founded schools, introduced printing, built churches, and established a Finnish parliament in which nobility, clergy, burghers, and peasants all enjoyed representation. When in 1809 Finland came under the overlordship of Tsar Alexander I of Russia, she retained this ancient free constitution. For ninety years the country flourished in virtual independence, but at the end of the century the Pan-Slavists of the empire tried to russify the country by brutal violence. A declaration of independence in 1917 was followed next year by a Communist revolution, aided by Moscow; and though this rising was put down with German assistance, there was much slaughter and devastation on both sides.

To-day the Finnish Republic is one of the most highly civilized countries in the world, and that not alone in such matters as hydro-electric development and industry. Jean Julius Christian Sibelius (born 1865) is one of the most noted of contemporary composers, especially in the field of symphony. Eero Jaernefelt (born 1863) and Pekka Halonen (born 1865) are brilliant painters of landscape. Dr. Edward Alexander Westermarck (born 1862), the author of *The History of Human Marriage* and *The Origin and Development of the Moral Ideas,* is perhaps the world's most famous sociologist. Dr. E. N. Setälä (born 1864) is one of the greatest modern philologists; and Veikko Antero Koskenniemi (born 1885) is a poet of real distinction.

The literary history of Finland goes back to 1835, when Elias Lönnrot, a great lexicographer, gathered the folk-poetry of the Finns together into a single epic cycle called the *Kalevala,* full of the witchcraft and primitive magic of the Finno-Ugric peasantry. Juhani Aho (1861–1921), a highly artistic novelist, was the most gifted writer of the last generation. Among the older lyric poets Juho Heikki Erkko (1849–1906) was the most eminent. Finland may be classed to-day with the Scandinavian countries as one of the most promising fields for the growth of genius.

The little Baltic republic of Estonia has no independent history prior to 1918. The only justification for a separate political existence even then lay in the development during the last hundred years of a strong racial self-consciousness, rooted in the Estonian language and nourished by an astounding wealth of folk-poetry. No European people is more richly endowed in this respect. One diligent researcher, Jakob Hurt (1839–1906), succeeded in unearthing nearly 150,000 individual items of folk-composition. The most noted literary figure to-day is the poet and critic Gustav Suits (born 1883). The chief cultural centre is Dorpat, where there is a university founded in 1632, two schools of art, a symphony orchestra, and a national theatre.

More noted than either Finns or Estonians are the Magyars of Hungary, whose linguistic ancestors, under their leader Arpad, conquered these regions in A.D. 895. The foundations of a powerful state

were laid by their king, Stephen I (reigned 997–1038), who built up sound government and the Christian religion, founded cities and churches, and invited in farmers and craftsmen on a basis of free land, religious tolerance, and strict public safety. As in the case of Poland, the successes of the nation for the next few centuries were due almost entirely to a number of brilliant monarchs—Ladislas I, Coloman, Bela III, Bela IV, Charles I, Louis I, Sigismund, and Matthias I—while the detestable selfishness, lawlessness, and corruption of the nobility checkmated their reforms again and again, and at last plunged the country into such hopeless chaos that it became an easy prey to the Turks and the Austrians. The brightest chapters of Magyar achievement are to be associated with John Hunyadi (1387–1456), whose repeated victories over superior Turkish armies made him famous throughout Christendom (and incidentally hated by the Magyar nobility, who had shamefully refused to help him in defence of their country), and with his son (1440–1490), who was crowned as Matthias I and made Hungary the mightiest state in central Europe.

This Matthias Hunyadi is the most universal genius that Hungary has produced; he is, indeed, one of the great men of all time. He studied every branch of knowledge; he cultivated and encouraged every art; he was a consummate linguist, orator, statesman, legislator, administrator, and soldier; his inexhaustible energies would, after days of excessive toil, spend half the night in reading; and all this was crowned

by almost superhuman moral qualities of moderation, mercy, and self-control.

From an overwhelming defeat by the Turks at Mohacs in 1526 down to a successful revolt against Austrian overlords in 1918, the history of the Magyars is confused and bitter. The greatest advance has come during the past century, when a crescent national spirit was fostered, partly by the efforts of such patriots as Stephen Szechenyi (1791–1806) and Louis Kossuth (1802–1894), and partly by important achievements in art, music, and literature.

The greatest of Magyar painters is Michael von Munkácsy (1844–1900), world-famous for such pictures as "Christ before Pilate," "Ecce Homo," "Golgotha," and "Milton dictating his *Paradise Lost* to his Daughters." The spectacular style in which he and his contemporaries painted is savagely criticized to-day, but the works of von Munkácsy possess a power of dramatic composition that gives him enduring value.

Hungarian music is inseparably associated with the name of Franz Liszt (1811–1886), the great pianist and composer, whose *Hungarian Rhapsodies* are known in every country. As a pianist, he was a supreme master, who played like a poet in ecstasy; but his teeming compositions were too freely improvised and lack the stamp of true greatness.

Magyar literature dates back to the fifteenth century, but notable achievement did not come until the beginning of the nineteenth century. Then

Karoly Kisfaludy (1788–1830) not only founded Magyar drama and humorous fiction, but vitalized the whole world of Magyar literary consciousness. Kisfaludy began as an irresponsible prodigal of genius, whose teeming brain would turn out a five-act drama in four days. He later came under the influence of Goethe and Shakespeare, and brought his creative fecundity under stricter artistic control.

To the same period belong Hungary's three greatest poets: Michael Vörösmarty (1800–1855), John Arany (1817–1882), and Alexander Petöfi (1822–1849). Vörösmarty and Arany were epic poets who took the annals and legends of their native land and wrought upon them with high imagination and literary skill. Petöfi, often known as "the Burns of Hungary," drew the inspiration of his lyrics from the folk-tales and folk-songs of his people, and raised them to the height of pure poetry.

Among the thronging prose-writers of Hungary in the nineteenth century perhaps the most remarkable is Maurus Jókai (1825–1904), who was a famous writer at the age of twenty-one and who was so fertile in conception that his published works run to some hundreds of volumes. His field was prose-romance, in which he blended the imagination of a Dumas with the humour of a Dickens.

Chapter VII

THE JEWS

SCATTERED throughout Europe, with a great preponderance of their number in Poland and Russia, are some 10,000,000 of Jews. The roots of this remarkable people are in ancient Semitic Asia, but long centuries of sojourn in Europe have, according to ethnologists, made it largely European in type.

History provides no parallel to the long-persisting vitality of the Jewish people coupled with a profound contribution to world-civilization. Ancient Greek science, philosophy, and art were more exaltedly important, but the glory of Hellas was of brief duration compared with the enduring strength of Hebraism. China, which resembles Jewry in its stress on the family and on social ethics, has lasted even longer, but has given less to general world-development. Egypt, Babylon, and Rome have long since "tumbled down the deeps of thought." But the children of Abraham still continue their unbroken record of communal life and still contribute men of genius to the world to-day.

The old-time greatness of the Hebrew lay in the field of religion. First among nations, they began to cleanse worship of its universal primitive taint of sexuality. They were the first to conceive of a single God who found pleasure in the righteousness of his people. Social justice and purity, regarded first as communal matters, laid hold on the inner life

of the individual and at last even groped towards a sympathetic and generous attitude to other races.

But these incomparable ethics of the later prophets took a long time to develop. A strain of barbaric savagery mingled with religious zeal in many of their earlier leaders. Samuel butchered women and children in the name of God; David's dying words ordered a foul murder that he himself had sworn not to commit; Solomon was a sensual super-polygamist; and many a frenzied psalmist dreamt with horrid joy of the dashing out of alien children's brains against the walls of captured towns. But the Hebrew search for the laws of the spiritual life moved steadily upwards. Hosea (about 750 B.C.) tells of the loving remedial discipline of God. Isaiah (about 730 B.C.) preaches a moral God who cares nothing for worship but everything for justice and goodness between man and man. Jeremiah (about 600 B.C.) stresses the inner individual character of true religion, and the necessity of obedience to the heavenly vision. The Second Isaiah (about 500 B.C.), out of the depths of the Babylonian exile, declares in consolatory words the redeeming mission of innocent suffering. The noble allegory of Jonah (about 450 B.C.) urges the universalism of God's interest in alien peoples, in little children, and even in brute beasts. And the anonymous author of Job (about 450 B.C.), after facing in stern fearlessness all the apparent evil and moral chaos of the world, ends in sublime faith that beneath the mysterious appearances of life there lie principles that shall vindicate

man's fidelity to a spiritual ideal. These teachings were expanded and even further developed in Rabbinic writings; and in the first century of our era, focused and vitalized by their association with a Person, they became the imperishable inheritance of the Christian faith.

We are more concerned here, however, with the record of the Jews in Europe. Quite early in the history of the Roman Empire, they were to be found in all of the European provinces, especially in the commercial quarters of the cities. Their striking natural increase was noted by ancient writers; and their numbers grew also through piecemeal proselytizing in all districts and through the wholesale adoption of Judaism by the Chazars, a large heathen tribe in South Russia, about the sixth century A.D. The intense devotion of the Jews to their own faith made them objects of dislike, first to the Romans and later to the Christians.

Before the malignant persecution of the latter submerged the Jews in their Dark Ages of the ghetto, there intervened a period when in the mellow tolerance of Moslem Spain Hebrew genius enjoyed a golden flowering time in poetry, science, and philosophy. In the tenth, eleventh, and twelfth centuries A.D. the leaders in Occidental culture and enlightenment were the Moslems; and for the Jews in their domain the possibility of free intercourse with the most advanced thought and art of their time was a wonderful stimulus to development.

Four typical Jews of the age were Solomon Ibn

Gabirol (1021–1070), Jehudah Halevi (1086–1142), Abraham Ben Ezra (1092–1167), and Maimonides (1135–1204). The first two are among the great poets of all time. Rapt by the beauties of the then dominant Arabic verse, whose metrical basis was a subtle intricacy of rhyme, they laid masterful hands upon the Hebrew tongue and wrought in the new rhyming measure such music as Israel has never heard before or since. Gabirol, the elder of the two, never married, and devoted his whole life to the pursuit of philosophic truth. A high opinion of his own powers, coupled with a hair-trigger temper and scathing gifts of satire, brought him many enemies and tribulations; but his superb craftsmanship made him a princely pioneer in the new poetic movement in Hebrew.

Halevi is a more radiant figure in every way; a kindly physician, a benevolent philosopher, a loving husband and father, he employed poetic talents even more transcendent than Gabirol's with a warmth of humanity that is irresistible. His love-poetry is unsurpassed in any medieval literature, whether for power or beauty. He has a rare appreciation of nature. But his noblest work is to be found in religious verse, where in song and meditation and invocation he pours forth the devotion of his soul to God. The most beautiful and famous of all his poems is the *Ode to Zion,* which is cherished throughout the world to-day wherever the Hebrew tongue is understood. Of his latter end little is known. He left his Spanish home at the age of

fifty on a pilgrimage to the far-off Jerusalem of his dreams, and the rest is silence.

Rabbi Abraham Ben Ezra—astronomer, mathematician, philosopher, and theologian—is representative of the many universally minded Hebrew scholars of the age, who took all knowledge to be their province, and who were masters of all. The English poet Browning, who was well acquainted with Ben Ezra's writings, has set forth in English verse many of the profound tenets of the old sage:

All that is, at all,
Lasts ever, past recall:
Earth changes, but thy soul and God stand sure:
What entered into thee,
That *was, is, and shall be:*
Time's wheel runs back or stops: Potter and clay endure.

Rabbi Moses Ben Maimon, commonly known as Maimonides, was the culmination of medieval Jewish learning. He was reared and trained in all knowledge at Cordova, but a fanatical "puritan" upheaval threatened liberty of faith and he fled about 1160 to Fez, and thence to Cairo. There for forty years his teachings dominated the thought of Jewry throughout the world. Reason and toleration were the foundations of his philosophy, and the sway exerted by his writings and personality gave rise to the Hebrew verdict: "From Moses unto Moses there arose not one like Moses." His greatest work,

The Guide for the Perplexed, propounds with remarkable clarity the rationality of God and the unity of all nature.

Medieval Europe owed a great debt to the Jews in its acquisition of the Arabic learning. The Arabs had inherited the Aristotelian philosophy of ancient Greece, the mathematics of Greece and India, and the alchemy and astronomy of Egypt; they had developed these by discoveries of their own, especially in algebra and astronomy; and all this at a time when Christian Europe lay in brutal, benighted ignorance. The translation of this Arabic lore into Latin for the illumination of Europe took place chiefly in Spain and at the tolerant court of Sicily. A vital share in this mediation of knowledge was borne by the Jews of the time, the leaders among whom were deeply versed in the Arabic language and tradition. One Jew alone, Ibn Daud, or Avendeath (1090–1165), provided in Latin the majority of the astronomical, astrological, and mathematical books in the medieval library, besides the philosophical works of Ibn Gabirol and the Moslem Aristotelians Avicenna and Algazel. The most important of his translations introduced to Christian Europe for the first time the so-called Arabic (but really Hindu) numerals in place of the intolerably clumsy Roman notation.

But a storm of terrible intensity was gathering about the head of medieval Israel. The war-psychology of the Crusades found frequent satisfaction in grim massacres of whole Hebrew communities;

England, France, and Spain expelled or exterminated them; in A.D. 1215 the Lateran Council decreed that Jews in all lands must wear a yellow badge to distinguish them from Christians, an edict which led to universal insult, mutilation, and murder on the part of the followers of Jesus; and finally, about A.D. 1400, the Jews in each city where they still existed were compelled to reside in a " ghetto," a restricted quarter cut off from the rest of the town by walls and gates, and admitting of no extension, no matter what the increase of the imprisoned population might be. The resulting misery of overcrowding and insanitary conditions was almost unspeakable; but even worse for the Jews as a people was the impossibility of normal intercourse in deeds and ideas in the world of men. No greater injury has ever been inflicted on any group of human beings than was inflicted on the Jews by the ghetto system. The traits of mind and life which to-day make the Jew so frequently disliked are the result not of race but of the organized repression, ignominy, and torment wreaked upon them for long centuries by those who professed allegiance to the Prince of Peace and King of Love.

A new dawn began in Holland in the latter part of the sixteenth century. Thither were welcomed descendants of the Jewish exiles from Spain, men of wealth and culture; and in their little community at Amsterdam there arose, a generation later, one of the greatest philosophers of all time, Baruch Spinoza (1632–1677). The central tenet of his thought was the ultimate unity of all nature, through which there

operates universally the vitalizing spirit of God. Fullness of life was his ideal. "The more we enjoy," he said, "the more we pass to a greater perfection, that is, the more we necessarily participate in the divine nature. . . . The free man thinks of nothing less than of death, and his wisdom is a meditation not of death but of life." His was a glorious optimism that cried out for more and more activity of the spirit, not in the sensual works of the world but in adoring comprehension of the wonder in all created things. His fearlessly unorthodox pursuit of truth led to his excommunication from the Amsterdam synagogue and to his ultimate departure from the city. He made a modest living by grinding lenses for optical instruments; and found his whole satisfaction in charting the limitless deeps of human thought. Few men in history have so combined unassuming self-sufficiency, lofty idealism, and moral courage with an intellect of noble range and power.

The era of tolerance for the Jews which began in Holland spread steadily to other countries. They were readmitted to England under the rule of Cromwell; Prussia and Austria inaugurated sweeping measures of relief in the later eighteenth century; the Revolution in France brought improvements of condition that were confirmed under Napoleon I; the Jews in Italy were granted full rights in 1859; and the whole of western Europe to-day accords them political equality. Only in Rumania and Russia was the nineteenth century an epoch of blood and despair for Israel; for there the most rigorous of re-

strictions were frequently supplemented by brutal massacres.

Since this re-emergence of the Hebrew people, Jews have won a foremost place in every walk of modern life. Many of the most notable have, indeed, embraced Christianity as their religion; yet they should, in all fairness to the blood in their veins, be included in the present record, embracing such diverse fields as philosophy, philology, literature, politics, finance, painting, music, and science.

Among the later Jewish philosophers, those most important are Moses Mendelssohn (1729–1786) and Henri Bergson (born 1859). Mendelssohn's chief contribution to his age is a heart-warming wine of tolerance, poured out in his eloquently expressed claim that the essence of religion was not speculative theory but moral practice. Creeds might vary in accordance with the varying temperaments of peoples, but " what the Lord requireth of thee is to do justly, and to love mercy, and to walk humbly with thy God." Mendelssohn had been born in the ghetto at Dessau, Germany, but at the age of fourteen had found his way to Berlin, the tolerant capital of Frederick the Great. Here the lofty spirit of his published works at last brought him into honour with the leading men of letters of his day, and helped, probably more than any other single factor, to raise the status of the Jew in Prussia. Bergson, the most famous philosopher of the twentieth century, has thrown new light on many of the problems of mind, memory, and life. His most noted book,

Creative Evolution, is a profound protest against mechanical interpretations of existence.

In the field of literature, Heinrich Heine (1797–1856), Berthold Auerbach (1812–1882), and Israel Zangwill (1864–1926) have been men of genuine importance. Heine, a German poet and journalist, is best known to the English-speaking world as a lyric poet of rare charm, capturing alike the grace of childhood and the spell of the sea; but he was also a prose satirist of the very first rank, blending a typically Jewish sense of justice with flashing wit and withering scorn. Auerbach, who was born in the Black Forest country, became famous through his portrayal, in fiction, of the peasant life in that romantic region. Zangwill was a London novelist and playwright, who, in *The Children of the Ghetto* and similar works, dealt with the joys and sorrows of his own people. (See also Note, end of chapter.)

An English Jew who was brilliant in fiction but still more gifted in political life was Benjamin Disraeli, Earl of Beaconsfield (1804–1881), one of England's two most eminent prime ministers during the reign of Queen Victoria. To the popular mind, Disraeli represents the introduction of the Imperial idea into English thinking at a time when the nation was slipping into a slough of weakness and humiliation; to the student of history, he is one of the most astute and far-sighted of statesmen, perceiving the consequences of policy far in advance of his contemporaries and possessing the courage to declare his enlightened opinion in the face of universal dissent

and unpopularity; and it should never be forgotten that in all the varied aspects of his greatness he was thoroughly and incorrigibly Jewish.

The financial genius of the Jews has had its supreme manifestation in the Rothschild family, a dynasty of money-princes founded by Mayer Anselm Bauer in Frankfort, Germany, towards the end of the eighteenth century. Here he set up as a money-lender at the sign of the " Red Shield " (*roth Schild*), and the sign was ultimately adopted as a surname instead of Bauer. This Rothschild made a fortune in negotiating government loans, and bequeathed it to five sons, with branches of the firm in Frankfort, London, Paris, Vienna, and Naples. By a system of joint counsels and information services they had become the greatest financial house in all Europe. Thus from 1810 on, the Allied Powers in their fight against Napoleon were almost wholly financed by the Rothschilds, and the victory brought its due reward. The London branch of the family has been the most eminent and successful. Nathan Meyer Rothschild (1777–1836), the son assigned to England, was the outstanding financial genius amongst them all, and really made London the world-centre for the negotiation of foreign loans. His son Lionel was repeatedly elected member of Parliament for the City of London, and his grandson Nathan was created a peer as Baron Rothschild in 1885.

Strangely enough, the race which has given Europe its most noted capitalists has contributed the most influential of all revolutionary thinkers. Karl Marx

(1818–1883) was born in Germany of Hebrew stock, but spent most of his life in London, studying in the British Museum, writing such radical economic studies as *Capital* (1867), and laying the foundations of international socialism. Marx has been variously regarded as an economic saviour and as a potential destroyer of society; but we must at least recognize him as being, for better or worse, one of the most influential figures in modern world-history.

The Jews have shown little aptitude for painting, but a splendid exception is Josef Israels (1824–1911), one of the very greatest of Dutch artists. His pictures of humble life are the medium through which he has expressed a wide and poignant human sympathy. No artist has surpassed him in the pitying realization of life's daily tragedy.

The Jewish roll-call of musicians and composers is a long and notable one, including as it does Giacomo Meyerbeer (1791–1863), Ignaz Moscheles (1794–1870), Jacques Halévy (1799–1862), Felix Mendelssohn-Bartholdy (1809–1847), Anton Rubinstein (1829–1894), and Joseph Joachim (1831–1907). Meyerbeer is best remembered for the passionate intensity and dramatic power of such operas as *Robert the Devil* and *The Huguenots*. Moscheles, who was born in Prague and spent most of his life in London and Leipzig, was the greatest pianist of his age and left behind many compositions of classical excellence. Halévy was a Parisian, and became justly famous for his great tragic opera, *The Jewess*.

Felix Mendelssohn-Bartholdy was the Christian

grandson of the philosopher Moses Mendelssohn and was one of the most precocious and inspired of composers in the whole history of music. He produced some sixty compositions during his eleventh year alone, and in his *Midsummer Night's Dream Overture,* written at the age of seventeen, gave the world one of the rarest works that it possesses. In spite of a certain conservatism in technique, he had an exquisite and original vein of melody that will never cease to delight all but the bizarre revolutionists of music. Rubinstein, a Russian Jew, was one of the greatest of pianists, and an inexhaustible composer in all known forms. His *Ocean Symphony* and *Dramatic Symphony* have enjoyed special popularity. Joachim was a German violinist and composer, whose works, full of grave and austere beauty, have never enjoyed the fame that they deserve. He is regarded by many as the greatest violinist who ever lived, perfect alike in manual skill, idealistic sincerity, and supremacy of insight.

In conclusion, mention must be made of the Jewish contribution to science. Here a Hanoverian Protestant family of Jewish origin, Herschel by name, has given us three of the world's greatest astronomers, Sir William Herschel (1738–1822), his sister, Caroline Herschel (1750–1848), and his son, Sir John Herschel (1792–1871). The work of all three was conducted in England, and their story is an epic of life-long inspired toil resulting in the completion of a map of the entire heavens, together with a thousand by-products of stellar discovery. Their

joint work probably represents the most important contribution ever made to astronomy.

A Swiss Jew, Albert Einstein (born 1879), has in our own day revolutionized the fundamental conceptions of mathematics and physics to a degree unparalleled since the day of Sir Isaac Newton. The most famous of these changes are associated with his " theory of relativity " and the so-called " quantum theory," conceptions so profound in their significance as to make him the greatest scientific thinker of the twentieth century.

So brief yet crowded a directory of Jewish fame must necessarily have omitted a corroborative wealth of circumstantial detail, yet enough has been written to show the astonishing vitality of this ancient race and the amazing way in which, out of all proportion to their numbers, they still continue to hold a prominent place in the march of civilization.

Note.—In the world of letters, the Jews have also contributed Moritz Lazarus (1824–1903) the founder of comparative psychology, Theodor Benfey (1809–1881) in Sanskrit, Julius Oppert (1825–1905) in Assyriology, and Georg Brandes (1842–1927) in literary criticism.

ITALY—THE IBERIAN PENINSULA—FRANCE—THE CELTIC FRINGE

Chapter VIII

ITALY

ITALY has been the seat of an advanced civilization during the greater part of the past twenty-five hundred years. The Roman republic, the Roman empire, the Italian city-states of the Renaissance, and the modern kingdom of Italy are chapters in the cultural history of a single people. There the same speech still persists, altered only by certain euphonious changes which have turned the noblest language of antiquity into the most musical language of modern times. New racial elements have, indeed, entered the peninsula from time to time, but the continuity of tradition has never been completely broken nor the ancient stock completely replaced.

In early Italy, as in Greece, civilization began with the rise of city-states, of which the most warlike and competent, the Roman Republic, succeeded in extending its rule over all of the others, and at last, like Macedon under Alexander, brought most of the known world under its control.

The genius of this new imperial people was essentially practical. The wide-flung domains were welded together by an incomparable system of highways and bridges. A uniform administration imposed the benefits and restraints of civilization on provinces in three continents. Commerce became a fruitful blessing under the security of the *pax Romana.* Mas-

sive public buildings sprang up to be the glory of every provincial town.

One of the most striking of the Roman achievements lay in the field of sanitation and public health. The Romans were pioneers in sewerage, and made provision more ample than that of any subsequent age until our own. Fourteen huge aqueducts supplied Rome with 300,000,000 gallons of pure drinking-water daily. Again, the Romans were the first to provide a system of public hospitals and to organize urban populations into medical districts under public health officers and district physicians.

The most noted of the statesmen who made such beneficent provision for mankind were the dictator Julius Cæsar (102–44 B.C.) and the emperors Augustus Cæsar (63 B.C.–A.D. 14), Trajan (A.D. 53–117), and Hadrian (A.D. 76–138).

Roman literature was essentially derivative. The brilliantly intellectual culture of Greece overshadowed and overpowered the native literary tradition in Italy; and the great writers of Rome sought to adapt the Latin language to the metres and forms already established in Greek. Latin was a rougher and more stubborn instrument than Greek, but contained possibilities of monumental majesty and force; and in the hands of a poet like Virgil (70–19 B.C.) it became "the stateliest measure ever moulded by the lips of man." Virgil's most finished work is his *Georgics,* which in true Roman fashion exalts the beauties and virtues of farm life; but he is still more noted by his epic *The Æneid,* which traced the

Roman ancestry back to a legendary derivation from Troy. The other chief Roman poets were Lucretius (95-52 B.C.), whose *On the Nature of Things* is the greatest didactic poem in any language; Catullus (87–57 B.C.), a lyric poet of unusual passion and tenderness; and Horace (65–8 B.C.), who lacked emotion but was a consummate master of words and metre.

Drama never flourished greatly among the Romans. Plautus (254–184 B.C.) and Terence (195–159 B.C.), its chief disciples, modelled their work very closely on the Greek. The greatest name in Latin prose is that of Cicero (106–43 B.C.), the greatest of Roman orators, letter-writers, and philosophers. As his works display the Latin language in its greatest perfection, they have long been regarded as the ultimate standard of correctness in the use of that tongue. Among the most eminent of later prose-writers are the historians Livy (59 B.C.–A.D. 17) and Tacitus (A.D. 60–118).

In art the Romans were on the whole inferior copyists of the Greeks, yet they evolved certain forms which were original and vital and had considerable influence on later times. These were the sculptured triumphal arch, the triumphal column, the equestrian statue, and the portrait bust, all of which reached a very high point of development under the Empire.

Two final contributions of Rome remain to be mentioned.

The first of these is the development of a com-

prehensive science of law. No people has shown a greater genius for legal studies, and their organized codes and treatises on jurisprudence, transmitted down through the ardent studies of medieval universities, have given us common ground on which the jurists of all civilized countries may meet, and have prevented the laws of Europe from remaining a vast crazy-quilt of local customs.

Rome's last and greatest legacy is the conception of human unity, enshrined in the memory of a great empire. The separatist forces of regional and racial hatred had been fatal to the philosopher's dream of a common humanity; but the Roman gave the world an age-long example of many realms and peoples living peaceably in the enjoyment of a common civilization. Over the chaos of the Dark Ages and the Renaissance duels of emergent nationalism brooded this ancient ideal of the unity of human civilization; and thoughtful men in our own time see in that same ideal the only way of escaping the insane destruction of all terrestrial culture.

In 395 the Empire was split into two independent parts, with Rome and Constantinople as the respective capitals; and in the following century the western Empire was overrun and divided up by a series of barbarian invasions from the north. Rome had, however, become the capital of a spiritual empire, and from it went forth, in the centuries thereafter, the devoted missionaries who evangelized most of western and central Europe. Many men of distinguished spiritual gifts emerged in Italian life, the

most notable being the master-theologians, Augustine (354–430) and Thomas Aquinas (1227–1274), and that most saintly of all medieval Christians, Francis of Assisi (1181–1226), founder of the Franciscan order of friars.

Italy next assumes political prominence in the eleventh century, when the great cities, in the course of a forty-six-year struggle between the popes and the German emperors, won virtual independence for themselves. The opportunity for uniting to form an Italian nation was let pass, however, and we have the spectacle of a herd of little city-states tearing one another to pieces in their jealousy. These republics fell more and more under the control of military despots with mercenary armies; citizens renounced the use of arms and grew soft in commercial life; and at last in 1529, after bloody wars against one another and against powerful invaders, most of them came under the iron tyranny of Spain.

In the intervening centuries, however, these same Italian cities had assumed the intellectual and cultural leadership of Europe, and had virtually created modern civilization.

Italian literature begins with its greatest figure, the poet Dante Alighieri (1265–1321), a citizen of the republic of Florence. His chief work, *The Divine Comedy* (a symbolic journey through hell, purgatory, and heaven), while a transcendent expression of medieval philosophy and theology, is also permeated with his devotion to Virgil, the greatest poet of classical Italy. As a poet he is surpassed, if at

all, only by Homer and Shakespeare. A less seraphic but more human quality is found in the work of Francesco Petrarch (1304–1374), "the first modern man," whose absorption in Latin studies, with their unorthodox insistence on the beauty of the human spirit, helped to usher in a great revival of learning. Associated with Petrarch was Giovanni Boccaccio (1313–1375), "the father of Italian prose," who was not only an ardent humanist but the founder of Italian fiction. The power of women to inspire the literary artist is nowhere more striking than in this age: for Dante, Beatrice Portinari, although she married another and died at twenty-four, was the guiding-star of his whole life; Petrarch wrote his most poignantly human poetry to Laura de Sade, also the wife of another and the victim of early death; while Boccaccio had his passion for "Fiametta," the princess Mary of Naples. With these three Tuscan writers there were nobly laid the foundations of a great literature, and in the next two centuries the superstructure became a vision of surpassing beauty. (See Note I, end of chapter.)

The Italian painting of this same period is easily the greatest in the history of the world. An individual painter like Spanish Velazquez may surpass these Italians, but there is nowhere any parallel to the crowded output of so many geniuses. (See Note II, end of chapter.) To consider this galaxy of masters in detail would be impracticable. Their leaders were perhaps Leonardo da Vinci, world-famous for his "Last Supper" and "Mona Lisa";

Raffael, whose "Sistine Madonna" attains an unrivalled height of spiritual expression; Correggio, the world's greatest colourist; and Titian, who, though intellectually inferior to Velazquez, is the greatest creator of sheer beauty in art. His "Divine and Human Love" in the Borghese Gallery at Rome is a supreme example of artistic loveliness.

In sculpture also the Italian Renaissance achievement is the greatest in the annals of modern Europe and is rivalled only by that of ancient Greece in the whole of human history. Indeed the parallel between Athens in the fifth century B.C. and Florence in the fifteenth century A.D. is amazingly close. Lorenzo Ghiberti (1378–1455), the first of the really great Florentines, worked for thirty years on the great bronze doors of the baptistery. Donatello (1386–1466) was a realist, perhaps the sanest of all the Florentine masters. His pupil, Verrocchio (1435–1488), has given us the finest of all equestrian statues. Luca della Robbia (1399–1482) wrought marble reliefs and terra-cottas of delightful charm. The last and greatest of the Italian sculptors was that strange tempestuous character, Michelangelo, who saw men as giants, and hewed out from granite huge brooding figures of fateful grandeur and magnificence. Solitary, terrific, and inimitable, he marked the end of an age.

The architecture of Italy, which in its Byzantine period produced such wonders as St. Mark's cathedral in Venice and the cathedral and "leaning tower" in Pisa, lapsed somewhat in the Gothic period but rose

to new heights in the Renaissance. Here a classical revival was introduced by one man of genius. Filippo Brunelleschi (1379–1446), of Florence, builder of the cathedral of his native city. He was followed by two other great Florentines, Leon Battista Alberti (1404–1472), best known for his church of Sant' Andrea at Mantua, and Michelozzo (1391–1472), who designed the Riccardi palace at Florence, the finest of all Renaissance secular buildings. The next great architects were Donato Bramante (1444–1514), who designed and began the vast cathedral of St. Peter's at Rome, and that many-sided genius, Michelangelo, who, after Bramante's death, carried the work to virtual completion. Associated with these master-architects were a host of others only less great, who helped to make the age one in which domed and pillared beauty sprang everywhere from the earth in prodigal profusion.

In music the greatest European figure of the sixteenth century was Palestrina (1525–1594), who transformed church music from meretricious flimsiness to a thing of noble and austere loveliness. Of almost equal inspiration were the two brothers, Felice and Francesco Anerio, whose masses are in the finest tradition of sixteenth-century polyphony.

Italy also contributed the greatest of medieval travellers and the most famous of Renaissance explorers. The former was the Venetian, Marco Polo (1254–1324), who crossed central Asia to China, became a great governor and general under Kublai

Khan, and at last returned to Europe by way of India and Persia; the latter was the Genoese, Christopher Columbus (1451–1506), who studied cosmography at the university of Pavia and in 1492 rediscovered the New World to the west.

Still more important were the beginnings of modern science. (See Note III, end of chapter.) Here all others were overshadowed by the genius of Leonardo da Vinci (1452-1519) and Galileo Galilei (1564–1642). Leonardo, who has already been mentioned in the list of great painters, is the most highly gifted man in the history of the world. No other man in any age has combined such transcendent capacities at once for art and for science. In painting, sculpture, and architecture he surpassed the work of all his predecessors, and carried studies of light and shade, linear drawing, and psychological expression to heights hitherto undreamed of. In science he was a lifelong pioneer and experimenter, who, a century before Francis Bacon, not only developed the principles of inductive science but applied them in a myriad ways to mathematics, astronomy, mechanics, hydraulics, physics generally, geology, geography, cosmology, anatomy, and the sciences of life. Unfortunately most of his scientific discoveries and speculations were shut up in his manuscript note-books. His contemporaries were incapable of knowing their significance, and it is only in our own time that his work has been fully investigated and the range of his intellect appreciated. At the same time his character was generous and truly

noble, marked by a sweet purity and serenity that nothing could sully or disturb.

Galileo, who showed in youth the potentialities of a universal genius, came in time to focus all of his interests irresistibly upon the problems of physics and astronomy. He early gained fame by the invention of an astronomical clock, a hydrostatic balance, and the first thermometer. His experiments at the university of Pisa laid the foundations of modern dynamics; and his application of the telescope to astronomy promptly discovered the mountains of the moon, the satellites of Jupiter, the phases of Venus, and the existence of sun-spots.

All of these achievements in the arts and sciences are referable to the vital impulse of the Renaissance in the free republics of the peninsula. As the iron hand of alien tyranny made itself more and more felt, the creative forces of the age steadily abated; and from the end of the sixteenth century to the beginning of the nineteenth Italy was, on the whole, sterile and unproductive in every field of human expression. To the patriotic Italian this prolonged debasement of a great and gifted people is one of the bitterest chapters in history.

As the end of the eighteenth century approached, however, the reactionary domination, which had passed from Spain to Austria, grew more tolerant, and literature began to show signs of reviving independence. Vittorio Alfieri (1749–1803) created a tragic theatre athrill with hatred for oppression and with passion for liberty. The pessimistically intense

lyrics of Giacomo Leopardi (1798–1837) and the fiction and political poems of Alessandro Manzoni (1785–1873) helped to restore the self-consciousness of a subject people. The next few decades saw a culminative struggle for a free and united Italy, marked by the gallant but often irresponsible heroism of Mazzini and Garibaldi and by the far more astute and effective statesmanship of Cavour and Victor Emmanuel of Piedmont. The modern Italian nation became an accomplished fact in 1870. Since then the most important political change has been the establishment in 1922 by Benito Mussolini (born 1883) of an armed dictatorship, whose stern but intelligently benevolent tyranny has transformed the economic life of the country. It is interesting to compare this despotism with that exerted over France more than a century ago by another Italian of even more commanding genius, Napoleon Bonaparte, (1769–1821), whose military power conquered almost all Europe and incidentally slaughtered the best of a continent for nearly two decades.

The achievements of the New Italy have been chiefly in the fields of music, science, and literature.

Modern Italian music has contributed little to the major movements of musical evolution as exemplified in Germany, yet it has produced a school of operatic composers that has given marvels of delight to the world. The leader of the school was Guiseppe Verdi (1813–1901), who was born of humble parents in a village near Milan, produced his first opera at the age of twenty-six, and for the next fifty-four years

poured forth to a delighted Europe a teeming series of operas which, with occasional lapses, showed a steadily ascending power up to his very last works, *Otello* (1887) and *Falstaff* (1893). Among his most famous compositions are *Rigoletto, Il Trovatore, La Traviata, Aïda,* and among non-dramatic works, his *Requiem, Stabat Mater,* and *Te Deum.* There have been greater composers in other ages and countries, but none has given deeper pleasure to the great mass of music-lovers. In a younger group this same combination of extraordinary beauty with occasional banality reached its climax in the *Pagliacci* of Ruggiero Leoncavallo (1858–1919), the *Manon Lescaut, La Bohème, Tosca,* and *Madame Butterfly* of Giacomo Puccini (1858–1924), and the *Cavalleria Rusticana* of Pietro Mascagni (born 1863).

Modern Italian science has made its most notable contributions in the field of electricity. Thus Luigi Galvani (1737–1798) made epochal discoveries in electricity, following observations in the convulsive behaviour of the leg of a dead frog when in contact with a current. Alessandro Volta (1745–1827) followed up Galvani's work with rare skill, classified all substances on a basis of conductivity, and invented the voltaic pile or "dry cell." In our day Guglielmo Marconi (born 1874) is the honoured inventor of wireless telegraphy. The existence in our language of the words *galvanic, volt,* and *marconigram* is significant of the place of these three Italians in modern science. (See also Note IV, end of chapter.)

Modern Italian literature boasts three great poets,

two novelists, and two philosophers. Giosuè Carducci (1835-1907) is the national poet of modern Italy, combining an austere worship of the classics with an intense love of freedom and country. Giovanni Pascoli (1855–1912) expresses in his verse a deep sensitivity to nature and to the tragic mysteries of life. Gabriele d'Annunzio (born 1863) has written dazzling sensual fiction and drama, but will probably survive by reason of his poetry, such as the magnificent pæans of *Sky, Sea, Earth, and Heroes.* Giovanni Verga (1840–1922) has given us in *I Malavoglia* the grimly realistic story of a Sicilian fisher-family, the greatest achievement in modern Italian fiction. The novels of his coeval, Antonio Foggazzaro (1842–1911), deal in a masterful way with problems of spiritual conflict, as viewed by a Catholic modernist. Mention should be also made of Benedetto Croce (born 1867), who has virtually revolutionized European conceptions of æsthetics, and of Giovanni Gentile (born 1863), the Hegelian philosopher.

There is thus no form of human expression in which the Italian people have not been pre-eminent.

Note I.—Outstanding among the writers of the Italian Renaissance were the love-lyrist and romancer Matteo Boiardo (1441–1494), the statesman-poet Lorenzo de' Medici (1449–1492), the pastoral romancer Jacopo Sannazaro (1456–1530), the epic poet Lodovico Ariosto (1474–1533), second only to Dante, the political scientist (in his own grim way) Niccolò Machiavelli (1469–1527), the vivid his-

torian Francesco Guicciardini (1483-1540), and the epic poet Torquato Tasso (1544–1595), author of *Jerusalem Delivered.*

Note II.—The great painters of Renaissance Italy include Giotto (1267–1337), Martini (1283–1344), Orcagna (died 1368), Bartoli (1363–1422), Fra Angelico (1387–1455), Andrea del Castagno (1390–1457), Squarcione (1394–1474), Uccello (1397–1475), Veneziano (1400–1461), Masaccio (1402–1429), Filippo Lippi (1406–1469), Pisano (died 1456), Piero de' Francheschi (1416–1492), Gozzoli (1424–1498), Baldovinetti (1427–1499), Pollaiuolo (1429–1498), Jacopo Bellini (died 1470), Gentile Bellini (1429–1507), Giovanni Bellini (1430–1576), Antonello da Messina (1430–1479), Mantegna (1431–1506), Verrochio (1435–1488), Perugino (1446–1524), Ghirlandajo (1449–1494), Francia (1450–1517), *Leonardo da Vinci* (1452–1519), Filippino Lippi (1460–1505), Lorenzo Costa (1460–1535), Luini (1465–1540), Fra Bartolommeo (1475–1517), *Michelangelo Buonarroti* (1475–1564), Montagna (1475–1523), *Titian* (1476–1576), Giorgione (1477–1510), Palma Vecchio (1480–1528), Lotto (1480–1556), *Raffael Sanzio* (1483–1520), Sebastiano del Piombo (1485–1547), Andrea del Sarto (1487–1531), Giulio Romano (1492–1546), *Correggio* (1494–1534), Moretto (1498–1554), Parmigiano (1504–1540), Moroni (1510–1578), Vasari (1511–1574), Tintoretto (1518–1594), and Paolo Veronese (1528–1588).

Note III.—Secondary figures in early Italian

science were Ulissi Aldrovandi (1522–1605), a pioneer in plant taxonomy; Prospero Alpini (1533–1617), who first deduced the doctrine of sexual differentiation in plants; Niccolò Tartaglia (1506–1559), who discovered the solution of cubical equations in algebra; and Evangelista Torricelli (1608–1647), the inventor of the barometer.

Note IV.—Other phases of modern Italian science are manifested in Lazaro Spallanzani (1729–1799), founder of the study of volcanoes; Amedeo Avogadro (1776–1856), a great physicist; Giovanni Battista Donati (1826–1873), a pioneer in stellar spectroscopy; and Giovanni Schiaparelli (1835–1910), best known for his study of comets and of double stars.

Chapter IX

THE IBERIAN PENINSULA

The Iberian Peninsula, a great mountainous region almost as large as Manitoba, was one of the earliest and richest of the Roman provinces. The break-up of the empire delivered it over, first to the ravages of Goths and Vandals, and then, after two centuries of chaos, to almost complete subjugation by Moslems from North Africa. For nearly eight hundred years a progressively successful struggle for liberty ensued which developed in the population a proud and warlike temper. The slow expulsion of the Moors was carried on from three centres—Portugal in the west, Castile in the centre, and Aragon in the east. The union of the two latter has left the modern peninsula divided between two nations, Portugal and Spain. Three major languages survive, however, to represent the older threefold division. Of the 27,000,000 who to-day inhabit the region, 6,000,000 speak Portuguese, 16,000,000 speak Castilian, and nearly 5,000,000 speak Catalan (the speech of the old Catalonian subjects of the King of Aragon in the coastal districts of Barcelona and Valencia).

Passing mention should perhaps be also made of the Basques, a strange people who, to the number of 600,000, are spread about the western slopes of the Pyrenees, and who have a language so prodigiously difficult that an old French legend tells how the Almighty once imposed on the Devil, as a supreme

penalty, the task of learning to speak it. These Basques are a people of great antiquity and profound pride of race. Their most celebrated men have been Ignatius Loyola (1491–1556), founder of the Jesuit Order, and Francis Xavier (1506–1552), regarded by many as the greatest of Christian missionaries.

Portugal, the Roman "Lusitania," first attained European eminence in the fifteenth century, when she became the greatest of exploring and colonizing powers. Cut off by land from the rest of Europe by Castilian enmity, the Portuguese had become daring and skilful sailors who pushed ever southward along the mysterious coasts of West Africa. The Senegal was reached in 1445; the Congo was discovered in 1482; and in 1488 Vasco da Gama rounded the Cape of Good Hope and opened up the Indian Ocean to Portuguese enterprise. In 1497–1499 he completed the voyage to India. Thus in the year 1500, King Emanuel assumed the grandiose title "Lord of the conquest, navigation, and commerce of India, Ethiopia, Arabia, and Persia." In that same year Gaspar and Miguel Corte-Real worked as far north as Greenland, and Pedro Alvares Cabral discovered Brazil, which he occupied in the name of Portugal. In 1501 Cabral also discovered Madagascar. Siam and the Malay Archipelago were touched by 1512, and in 1517 the indefatigable traders came to Canton and opened up trade with China. In 1522 one of the ships of the Portuguese sailor, Ferdinand Magellan, sailing under the flag of Spain, rounded Cape Horn, crossed the Pacific, and

completed the first voyage around the world. Japan was added to Portugal's trading territory in 1542, thus marking the culmination of the most amazing epic of exploration in all history.

While this far-off discovery of new worlds fired the Portuguese imagination and while undreamed-of wealth nourished spectacular prosperity, the influence of the Italian Renaissance brought more potent inspiration still and begot Portugal's golden age of literature and culture. The personification of all these tendencies was Luis de Camoens (1524–1580), who spent seventeen years in exile among the far-flung trading stations " where the gorgeous East with richest hand showers on her kings barbaric pearl and gold," and who composed that great epic poem, *The Lusiad,* to glorify his nation's epoch of triumphant expansion. Camoens, the greatest of Lusitanian poets, excelled also in lyrics, sonnets, and elegies, and did much to mould the form of the modern literary language. Of almost equal interest are the prose *Travels* of Fernam Mendez Pinto (1510–1583), who spent over twenty breathless years amid captivities, battles, and shipwrecks in India, Ethiopia, China, Japan, Tartary, and Arabia. Meanwhile, at home, the university of Coimbra had become one of the most noted in Europe. Gifted humanists like Damian de Goes (1520–1574) gained international reputations. Astronomers like Pedro Nunez (1492–1577) advanced both abstract mathematics and the practical science of navigation. A new school of painting arose, led by " Vasco the Great " (Vasco

Fernandez de Vizeu). A new composite style of architecture, the Manoellian, blended Gothic and Renaissance forms with decorative elements from Africa and India. Cathedrals, palaces, and fortresses were reared on a scale hitherto unknown in the country. Renaissance culture and Oriental magnificence united to make social life in Lisbon as brilliant as in Venice or Rome.

But eclipse came quickly. Plague and the demands of colonization reduced the country's population from 2,000,000 in 1500 to 1,000,000 in 1600. Wealth brought a weakening of the national fibre. Slavery debased the citizenship, and the expulsion of the Jews removed a gifted and cultured class. Finally, religious reaction took control and Lusitania's sun had set.

Among the Catalans of the eastern littoral, who early came under Spanish domination yet even to-day still strive for independence, the Renaissance arrived too late to stimulate national achievement. Prior to the Castilian supremacy, however, the Catalans had enjoyed a brief flowering-period of independent culture. In this, the chief names are March and Lully. Auziàs March (1393–1459), a native of Valencia, is the most inspired and profound of Catalan poets; and his *Songs of Love* and *Songs of Death* have enduring value. Raymond Lully (1235–1315), a native of Majorca, was known to Europe as the "Doctor Illuminatus" because of his learning. He was a gifted poet, a zealous missionary, a mystic, a rebel against scholastic dogmatism, and

an advocate of university studies in such foreign languages as Arabic.

The main Iberian achievement is to be found, however, in the central power of Castile, the Spain of history; and here, as in the case of Portugal, the golden age is in the Renaissance period. The long struggle against the Moors had produced the magnificent epic fragment *Poema del Cid,* celebrating the deeds of the national hero, Rodrigo Diaz de Bivar (died 1099), but greatness of any sort is fragmentary before the sixteenth century.

The explorations on behalf of Spain by the Italian Columbus and the Portuguese Magellan marked a new era in national annals. At the beginning of the sixteenth century the Spanish, with the sword in one hand and Christianity in the other, proceeded to take possession of both Americas. The red-headed Vasco Nuñez de Balboa (1475–1517) discovered the Pacific in 1513 and planned the conquest of the Incas of Peru. One of his followers, Francisco Pizarro (1471–1541), actually carried out that plan and overwhelmed one of the two strongest native American states. The other native kingdom, that of the Aztecs in Mexico, was overthrown by Hernando Cortés (1485–1547) in a campaign of the most daring valour. All of these conquistadores were men of genius and bravery, but usually betrayed signs of gross cruelty and treachery. The fabulous wealth extracted from this vast transatlantic empire built up a brilliant civilization in Spain. Such vast buildings as the Escorial, the largest structure in

Europe, comprising at once a convent, a church, a palace, and a mausoleum, were erected and adorned. Painters such as El Greco (1545–1614) portrayed the Spanish character on canvases of intense emotion and marvellous sincerity. G. Morales (1525–1594) and F. Guerrero (1528–1599) enriched the ecclesiastical music of the country. And in literature the spirit of the Renaissance was transmuted into works that were of the first rank yet peculiarly Spanish in their austerity and force. That native genius reveals itself with greatest power in prose fiction and in drama; and in these fields Spain's two greatest names are Miguel de Cervantes Saavedra (1547–1616) and Lope de Vega Carpio (1562–1635) respectively.

Cervantes, the fourth child of an incompetent itinerant physician, received scarcely any education except that gained from omnivorous reading and from trudging the highways of Spain with his father. At twenty-three he joined the army and served next year against the Turks in the historic sea-battle of Lepanto, where he received three gunshot wounds, one of which crippled his left hand. In 1575 he was captured by Moorish corsairs and spent five years as a slave in Algiers. In default of other employment, he now took to literature, and turned out a score of plays of mediocre merit. Frequently in prison for debt, he suddenly achieved international fame by publishing (1605) his great *Don Quixote*, ostensibly a satire on the romances of chivalry, but in effect an incomparable prose-epic of Renaissance Spain. George Meredith has said of this book that it is " a

well-spring of characters which are saturated with the Shakespearean comic spirit; with more of what we will call blood-life in them than is to be found anywhere out of Shakespeare."

His younger contemporary, Lope de Vega, is one of the most astounding figures in all literature. No other human being has displayed such creative fecundity. For the stage he wrote as much as all the Elizabethan and Jacobean dramatists of England put together—eighteen hundred plays and some four hundred shorter dramatic pieces. In addition to this, his miscellaneous works, from elegy to epic, fill twenty-one huge quartos. Nor is he noted for sheer bulk alone. He is unrivalled among Spaniards for his richness of metrical resource; his originality is absolute, his dramatic power is amazing; and even his worst pieces are marked by splendid lines. Lacking the universal note of Shakespeare, he is yet, for all this appalling fertility, a dramatist of intense and human appeal.

Before the decline of sixteenth-century Spanish culture, Don Pedro Calderon de la Barca was destined to add lustre to Spanish drama. Calderon (*c.* 1600–83) produced an enormous number of plays of all kinds until 1652 when, entering religious life, he devoted himself to works on sacred subjects. Though inferior to Lope de Vega in invention and ingenuity, he excelled him in moral depth and purity of expression, and if he lost much in the disregard of the conventional dramatic rules, he certainly gained much through the brilliance of his imagina-

tion. His chief fault is a want of insight into human nature, but this defect is to a great extent concealed by the adroitness with which he develops his plots. His plays, while highly popular at court, were characterised by a simplicity of diction which rendered them equally intelligible alike to the educated and the uneducated classes.

But most of this glory was soon to pass away. In 1516, through default of direct issue, the crown had passed to the baleful Austrian house of Hapsburg, which has been a curse to every country it has touched. Spain was dragged into general European warfare on behalf of the Hapsburg ambitions, which involved the imposition of religious unity upon Europe. That arrogant assumption of hegemony caused France by land and England by sea to fight for their very existence. Meanwhile, the Spaniards sought also to exclude all other Europeans from the New World. In the East they fought against the advancing Turk. Such a struggle bled the country white, both of men and of money, and ruinous taxation had by the seventeenth century reduced the land to beggary. Even worse was the government's tyranny over the spirit, inaugurated in 1578 by the founding of the Spanish Inquisition, which established a venomous system of espionage into every detail of private life, and for centuries robbed, tortured, and burned even the merest suspects by the thousand. Every vestige of free and independent thought was trampled out; Spain by 1700 became the most degraded country in Europe and for two

hundred years made no contribution of any sort to science, music, philosophy, or first-rank imaginative literature. The insensate brutality of political and theological tyranny has made Spain a living corpse lingering dully just this side of dissolution.

Only in painting did a miracle happen, for here, in spite of all adversity of circumstance, two artists of the very first rank made their appearance. Diego de Silva Velazquez (1599–1660), a native of Seville, is to-day regarded as the greatest painter that the world has yet known. His works are instinct with vital force, astounding penetration into character, and realistic mastery of life. The painter's immunity from Inquisitorial interference was due to the protection of King Philip IV, who, though worthless as a statesman, was a devoted art-lover. Francisco Goya (1746–1828), in a later generation, made a devoted study of the work of Velazquez and reproduced much of his force and character. In youth, because of poverty, Goya spent several years as a professional bull-fighter, and many of his finest pictures deal with the blood-stained arena.

In our own day the greatest Spanish name is that of Miguel de Unamuno (born 1865), poet, critic, novelist, dramatist, and mystical philosopher. Professor Unamuno was recently exiled for his freedom of thought. Another famous contemporary is the dramatist Jacinto Benavente (born 1866), who has been awarded the Nobel Prize for Literature. But on the whole, the glories of the Iberian Peninsula lie back in the crowded, many-coloured years of the Renaissance, when freedom was still a reality.

Chapter X

FRANCE

For the past one thousand years no nation has exerted a greater influence on European civilization than has France. It is, indeed, possible to claim for it the very first place in that period for creative genius. In architecture, art, literature, and science—in all the constructive phases of human culture—the French have made great and often epochal contributions.

The chief reason for that fertility of invention probably lies in the mixed character of the French population. No nation is more completely representative of all the racial types of Europe. A solid nucleus of over half the population, spread across the central districts, is of broad-headed Alpine stock; and this shades off into fringes of dark Mediterraneans in the south and of blond Nordics in the north.

The race movements of these regions in prehistoric times will always be a matter of some uncertainty. In the sixth century B.C. the native peoples were welded into a brief empire by blond Celtic-speaking conquerors, who were, in the first century B.C., replaced by Roman masters. The new province of Gaul was now for four centuries permeated with Roman civilization and thoroughly assimilated into the Roman cultural system. On the break-up of the Empire, another power emerged, that of the Ger-

manic Franks, a warlike minority of Teutonic invaders who imposed new unity upon chaos and gave their own name to the modern nation. Twice in less than three hundred years this Frankish power was to save the civilization of Western Europe from complete extinction. They faced and defeated the terrible Huns of Attila at Orleans in 451; and they overthrew at Tours in 732 the Arab hosts who had just swept triumphantly through Spain. Half a century later the Frankish monarch Charlemagne (742–814) was to unite under his personal rule all of modern France, Italy, and Germany. This great realm did not long survive its master's death, but was divided up in 843 amongst his three grandsons, Charles, Louis, and Lothair. The West-Frankish dominion, which fell to Charles, is largely identical with modern France and from henceforth has its own separate national history; the East-Frankish kingdom, which went to Louis, is the prototype of modern Germany; while Lothair's central moiety, Lotharingia, since shrunk to the modern Lorraine, became a prey to be fought over by the other two from that day to this.

The feudal system, made official by Charlemagne, sowed germs of disintegration all through western Europe by abolishing the direct contact of the sovereign with his people. The task of the next four centuries in France was to establish monarchical supremacy and national unity in the face of violently centrifugal feudal disloyalties; but the insane separatist selfishness of the nobility, which in Poland and

Hungary, for example, demoralized and betrayed the state, was in France successfully suppressed by the genius of such kings as Hugh Capet (987–996), Louis the Fat (1108–1137), Philip Augustus (1180–1223), and Philip the Fair (1285–1314).

The result of this slow unification and of the gradual re-emergence of culture became evident in the eleventh and twelfth centuries, in which France led the civilization of Europe in every respect. France was the originator and chief sponsor of the crusades, synonymous (in conception, at least) with religious faith and love of adventure. Then French ideals of chivalry, with all their courtesies of language, were adopted in every part of seigniorial Europe. The religious life of the age produced Bernard of Clairvaux (1090–1153), the finest character in medieval monasticism, whose hymns—"Jesus, the very thought of Thee," "Jesus, Thou joy of loving hearts," and "O Jesu, King most wonderful"—still hold their place in the world's affection to-day. The ecclesiastical architects of Paris evolved the noblest and most ethereal of all Christian styles—the Gothic, with its great vaults, arches, rose windows, and sky-aspiring steeples, veritable hymns in stone, in ardent, soaring flights of adoration. The university of Paris, founded in 1150, became the model for northern France and central Europe, and for those which were later formed at Oxford and Cambridge. By the fourteenth century the preeminence of Paris in the teaching of theology was absolute throughout Christendom.

In secular literature the influence of France was no less dominant. Provence, the south of France, produced in the twelfth century a new type of lyric poetry, suffused with the idealization of woman. Side by side with this chivalric love-poetry there developed in the north of France the chivalric epics or romances which dealt with stirring themes from the Classical, Teutonic, French, or Celtic past in terms of courtly love and knightly adventure. Alexander the Great, Charlemagne, and Arthur pass and repass through scenes transformed out of all historical recognizability by romantic elements.

The year 1100 is the most decisive point in European literature, for it marked the sudden change from a masculine epic spirit, facing war as grim reality and disregarding women for the most part, to a new sentimentalism that sought in all things to flatter women and to idealize life by reference to them. That new attitude has, on the whole, dominated in the literature of the Occident down to our own time. In the twelfth century, both love-lyric and romance spread like a prairie fire all through Europe and helped to diffuse everywhere the ideals of France. It was the beginning of a new literary era. In France there arose also the first notable examples of the mystery and miracle plays (the forerunners of our modern drama), the development of broad and earthy satire (by way of natural reaction from the artificial excesses of romance), and an addiction to allegory in such works as the *Romance of the Rose*, a symbolic search for love. In all of

these medieval types of poetry the originating creative force seems to have come from France.

The Hundred Years War (1337–1453) exhausted the resources of the land, both material and spiritual, and in the fifteenth century the primacy in European culture passed to the brilliant city-states of north Italy. War, here as always, was a destroyer of civilization.

In the sixteenth century, in spite of foreign wars and still madder civil wars of religion, the cultural influences of Italy began to take effect upon France in music, sculpture, poetry, and humanism.

Thus Claude Goudimel, who perished in the St. Bartholomew massacre in 1572, composed celebrated musical settings for Horace's Odes and for the Book of Psalms. Jean Goujon (1520–1566) wrought sculpture scarcely inferior to the best Italian work of the period. Palaces like those of Fontainebleau and the Louvre began to take the place of the grim medieval castle. In poetry, Pierre de Ronsard (1524–1585) is the most notable figure. When, early in life, he found a brilliant diplomatic career cut short by deafness, he devoted himself, like Milton, to a deliberate period of literary study lasting several years. In the sequel, he became France's greatest lyric poet prior to the nineteenth century; and his exquisitely melodious work brought him admiring gifts even from the English Queen Elizabeth and from Mary Queen of Scots. Michel de Montaigne (1533–1592) was the creator, and supreme master, of the modern essay. But the most gifted and repre-

sentative Frenchman of the Renaissance was François Rabelais (1490–1553), the arch-humorist and humanist, whose *Gargantua* and *Pantagruel*, fantastic tales of giants and spring-heeled rogues, veil in exuberant allegory and colossal erudition his sincere passion for the freedom of the human spirit in every realm of life. The satire of his Aristophanic wit was often dangerously apparent but never quite obvious enough to bring him into the clutches of the theological hangman.

The French Renaissance, while showing elements of national originality, was primarily derivative from the Great Age of Italy. In the seventeenth century France proceeded to evolve a new "Neo-Classical" culture of her own, which was to dominate every country in Europe. Part of its vogue was no doubt due to the position of continental supremacy gained for the nation by Cardinal Richelieu (1585–1642), Cardinal Mazarin (1602–1661), and Louis XIV (1638–1715), during a hundred years of subtle diplomacy and successful warfare; but part was also due to the inherent appeal of this new French culture, made possible by the impoverishment of the peasantry and the bourgeoisie, whose liberties and wealth alike were taken away to exalt a gilded minority of courtiers. On the other hand, the patronage of leisured affluence called into being a vast amount of poetry, drama, music, painting, and architecture, as ornaments of an immoral but graceful social order.

The keynote of the new poetry was correctness and reasonableness, valuing calm clarity and restraint

rather than emotional intensity. It found its highest expression not in lyric poetry (which almost disappeared), but in drama. Pierre Corneille (1606–1684), stirred by the heroic grandeur of Spanish drama yet still profoundly French in his nationalizing tendencies, produced such great plays as *Le Cid*, *Horace*, *Cinna*, and *Polyeucte*—full of splendid rhetoric and occasionally rising into poetry. His much younger contemporary, Jean Racine (1639–1699), brought the Classic drama to its culmination. Inferior to Corneille in richness of language, he is far superior to him in point of tragic intensity. Practically all of his plays centre about women and their problems of passion. Almost invariably love triumphs over reason and the result is disaster. Racine's strength lay in the analysis of character; and his *Phèdre* and *Athalie* are among the greatest of literature's triumphs in that field.

A coeval dramatist, Jean-Baptiste Poquelin (1622–1673), better known by his stage name of Molière, is perhaps the greatest master of comedy in modern Europe. His *Tartuffe* is a world-famous picture of hypocrisy; his *Doctor in Spite of Himself* is a delightful satire on seventeenth-century medicine; *The Imaginary Invalid* castigates self-pitying hypochondria; *The Miser* is a bitter portrayal of avarice; *Don Juan* is a grim rendering of atheism; and *The Bourgeois Gentleman* is a farce on middle-class vulgarity. These, and many other plays of the kind, place Molière among the immortals.

The most influential critic of the day was Nicolas

Boileau (1636–1711), who, more than any other, made war on imagination in the name of reason and common sense.

French ecclesiastical eloquence reached its climax in the " grand style " of Bishop Bossuet (1627–1704) and in the moral and theological works of Archbishop Fénelon (1651–1715). Of greater intellectual stature were René Descartes (1596–1650) and Blaise Pascal (1623–1662). Descartes is, indeed, the founder of modern metaphysics—the first man to turn his back on the incomplete systems of the Middle Ages and the Renaissance and to think out a new synthesis of his own. He is also one of the most noted of mathematicians, especially by virtue of his inventing analytical geometry, whose abstract and general character was an immense advance upon the geometry of the ancients. Pascal is made famous by his posthumous *Pensées,* a volume of meditations on life and religion which is among the masterpieces of French literature. Many of his comments have become proverbial: " The heart has reasons that reason cannot know. . . . Man is only a reed, the weakest in nature, but he is a reed who thinks."

In this same age French opera was founded by Jean-Baptiste Lully (1633–1687); and French painting, especially in landscapes, found rare expression in the work of Nicolas Poussin (1594–1665) and Antoine Watteau (1684–1721). Architecture was largely given over to an orgy of secular building, in which, for example, the palace of Versailles was erected in all its ornamental glory by Jules Hardouin

Mansart (1648–1708), and the Louvre was largely remodelled by Claude Perrault (1613–1628). More certain of fame, however, is Claude's younger brother Charles, who gave the world such immortal fairy-tales as Little Red Riding Hood, The Sleeping Beauty, Hop-o'-my-thumb, Puss-in-boots, Blue Beard, and Cinderella.

But behind all the rococo magnificence of the seventeenth century lay a hideous back-stage reality of famine and disease, ignorance and poverty, superstition, hypocrisy, and cruelty. Infamous vice poisoned court life; and at the other end of the social scale the peasantry rotted under the tyranny of royal, feudal, and clerical oppression.

During the eighteenth century certain great French writers, inspired particularly by the politics and philosophy of England, prepared the way for an epoch-making upheaval of democracy. Thus François-Marie Arouet de Voltaire (1694–1778), the most gifted Frenchman of his age, criticized abuses of church and state in sentences that stung like a lash. He was supreme in almost every branch of literature, and in them all he expressed a passion for civil liberty, for the scientific spirit of Newton, and for the rational empiricism of Locke. Perhaps no writer in any age has possessed greater powers of destructive criticism, levelled against every form of abuse and intolerance. In the more limited field of philosophy, the quiet rationalism of England was propagated by the Abbé de Condillac (1714–1780). Similarly the principles basic to English government were given

magnificent exposition by Charles Secondat de Montesquieu (1689–1755) in his *Esprit des lois*, the greatest work of its age on political philosophy. The popularizing of scientific thought with a resulting attack on superstition of every sort found its best expression in Denis Diderot (1713–1784), the chief editor of a great *Encyclopedia* in twenty-eight volumes. Finally, an intense moral zeal for human liberties—civil, political, and intellectual—was added to the whole movement by a passionate French Swiss, Jean-Jacques Rousseau (1712–1778), half genius, half paranoiac. His *Social Contract* at last became the political Bible of the extreme revolutionaries.

How the ferment of ideas expressed by these noted men, aided by the agonizing want of the proletariat and the reforming zeal of the middle classes, issued at last in the overthrow of ancient tyranny is a familiar story; and though that great liberating movement was marred by a brief Reign of Terror and later by vast butcheries of foreign conquest under an Italian adventurer of genius named Bonaparte, yet the beneficent contributions of the Revolution to world-civilization have been beyond calculation. While English liberty, strengthened by two violent revolutions against the Stuart dynasty and a later bloodless struggle against George III, was "broadening down from precedent to precedent," France had with one convulsive stroke vindicated the dignity of the individual and the sovereign right of a nation governed by free consent. All over the

continent the reptiles of caste privilege and dogmatic oppression writhed at the tremor of that earthquake. A new era in human freedom had dawned. And though even in France there have been eddies of reaction and usurpation, the republic has now stood firm for over half a century.

But during the past 150 years the re-emergent French nation has entered upon a third period of cultural achievement, greater even than those of the Feudal and the Classical epochs. In music, in painting, in sculpture, in literature, and above all in every branch of science, the modern glories of France are noble indeed.

French opera became well established towards the end of the eighteenth century by the works of distinguished visitors, the German Gluck and the Italians Piccini and Cherubini. The first native composer to become eminent in the nineteenth century was Hector Berlioz (1803–1869), who incorporated in his symphonies the most extravagant emotionalism of the Romantic movement. Berlioz was a master of orchestration; he is unequalled in history for the invention of startling effects. More essentially dramatic was Charles-François Gounod (1818–1893), whose rendering of Goethe's *Faust* is the most famous of all French operas. He is also noted for some magnificent sacred music, including his *Saint Cecilia Mass,* and his oratorios *The Redemption* and *Mors et Vita.* Camille Saint-Saëns (1835–1921) was successful in every field of composition, but achieved lasting fame by his Biblical opera *Samson*

and Delilah. Jules Massenet (1842–1912), an exceedingly prolific composer, excelled in the tenderness of his love-scenes; he is best remembered by his opera *Manon.* In more recent times France has produced a genius of remarkable originality in Claude Achille Debussy (1862–1918), who was deeply influenced by native Russian music but was still more deeply creative in himself. His masterpiece, *Pelléas et Mélisande,* is a lyric drama of astonishing beauty, in which, by the expression of melody for its own sake, he appeals with elusive perfection to mind and imagination.

Taken as a whole, the painting and sculpture of France have been the most important in the world during the past hundred years. Both in greatness of achievement and in seminal originality of conception, the French schools have been easily pre-eminent. Amazing energy and intense activity in art were especially notable in the decades following France's defeat by Prussia in 1870, thus illustrating the seldom-realized truth that successful nationalism usually sterilizes art while the nation or individual that struggles is thereby made conspicuously fertile. This same principle was true earlier in the century in the case of Eugène Delacroix (1798–1863), who was persistently belittled all through life but is now recognized as one of the chief glories of French art. In the third quarter of the century the most significant painters were Jean-Baptiste Camille Corot (1796–1875), one of the five greatest landscape painters of the world, Jean-François Millet (1814–1875), who interpreted

peasant life with noble austerity, and Gustave Courbet (1819–1884). Moreau, a flamelike idealist, sought to express all the tragic depths and seraphic heights of human experience in symbols drawn from every myth and legend of the past. Manet, influenced by the great Spaniards—El Greco, Velazquez, and Goya —made striking developments in the natural treatment of colour-tone and value.

Since then all streams have overflowed their banks and France has become the world's greatest laboratory of artistic experiment. The Naturalism of Manet developed into Pleinairism—the painting of figures out of doors—which involved the problem of rendering shape and colour plus light. The next movement, Impressionism, led by Claude Monet, was the study of light itself. Thence came liberation into a wonderful new world, difficult for the ignorant public but inspiring to the artist, in which older conventions were disregarded for the sake of winning beauty of constructive balance, rhythms of repeated masses and lines, the very pulsating quality of life itself. Cézanne, Matisse, Renoir, Gauguin, Van Gogh—these are but a few among the modern French painters who have dominated world-art for a generation.

Similarly in sculpture, modern France has been easily first. In the early nineteenth century François Rude (1784–1855) carved with quivering lifelikeness such sculpture as the groups on the great Arc de Triomphe in Paris; and Antoine-Louis Barye (1796–1875) became the greatest modern artist of

animal life, creator of lions, elephants, tigers, and crocodiles that are instinct with savage emotion. Three men, Jules Dalou (1838–1902), Albert Bartholomé (born 1848), and Auguste Rodin (1840–1917), dominate the end of the century. Dalou sought the glorification of the people, and lives by his superb group, "The Triumph of the Republic," in the Place de la Nation, Paris. Bartholomé's masterpiece is his colossal and tragic "Monument to the Dead" in the Père-Lachaise cemetery. Rodin is the greatest European sculptor since Michelangelo, and has wrought titanically in stone to portray the deepest mysteries of the human soul, the wildest anguish of the human heart in all its rage, pride, grief, and terror.

France is generally credited with having the greatest prose literature of the world, and is especially gifted in polished wit, pregnant reflection, and consummate narrative. The more recent period has added in this realm the magistral literary criticism of Charles-Augustin Sainte-Beuve (1804–1869), Hippolyte-Adolphe Taine (1828–1893), and Ferdinand Brunetière (1849–1906), the sombrely magnificent history of Jules Michelet (1798–1874), the religious eloquence of Chateaubriand (1768–1848) and Ernest Renan (1823–1892), and an amazing wealth of fiction, (See Note I, end of chapter), comparable only to the dramatic output of England at the beginning of the seventeenth century.

The poetic record of the era, though not equal to that in prose, is nevertheless magnificent. Victor

Hugo (1802–1885), in spite of all that wooden classicists may say about his egotistic extravagances, was the greatest poet of France, both in lyric and in epic. His friend, Théophile Gautier, with a much more limited output, is France's most perfect poet with respect to form and finish. In the next generation Charles Baudelaire (1821–1867) wrote with extraordinary power of language and intensity of psychological analysis, although many of his subjects were very unpalatable to the tender-minded. With Paul Verlaine (1844–1896), lyric orchids of incomparable beauty bloomed in still more miasmic jungles of experience. Altogether, and in spite of all excesses, there were a dozen Frenchmen in the nineteenth century any one of whom produced more genuine poetry than the whole Neo-Classical age put together.

Finally, honour must be paid to the scientists of modern France. (See also Note II, end of chapter.) Here the greatest of them all, the Frenchman who has contributed more to civilization than any other in any age, was Louis Pasteur (1822–1895), a simple tanner's son, whose genius, dealing originally with the problems of fermentation and of silk-worm parasites, made clear to the world the bacterial nature of infectious diseases and then proceeded to devise means for their control. He showed how the heating process known to-day, after his name, as "pasteurization" could kill dangerous bacilli and make preventive medicine possible; he indicated that antiseptic conditions of surgery would reduce the then

appalling mortality in hospitals; and the principle of virus inoculation which he invented against anthrax and hydrophobia has since been extended to such diseases as diphtheria and typhoid fever and bids fair to render possible the prophylactic treatment of all infectious ailments. To him we owe the most significant discoveries in the history of medical science. In the past forty years, countless millions of lives in all lands have been saved by the forms of preventive medicine just indicated.

In 1888 the Pasteur Institute, for further research, was founded in Paris, and the following words from Pasteur's inaugural address are eloquent of a spirit which puts to shame the despicable war-enthusiasts of all countries:

"Two opposing principles seem to me now in contest. The one is a law of blood and death, opening out each day new modes of destruction, and forcing nations to be always ready for battle. The other is a law of peace, work, and health, whose only aim is to deliver man from the calamities that beset him. The one seeks violent conquest; the other the relief of mankind. The one places a single life above all victories; the other sacrifices hundreds of thousands of lives to the ambition of a single individual. The law of which we are the instruments strives even through the carnage to cure the wounds due to the law of war. Treatment by our antiseptic methods may preserve the lives of thousands of soldiers. Which of these two laws will prevail, God only knows. But of this we may be sure, that science,

in obeying the law of humanity, will always labour to enlarge the frontiers of life."

No nobler utterance could come as the crowning evidence of France's peaceful gifts to mankind, gifts which far outbalance the military butcheries of a Louis XIV or a Napoleon I, who, like their counterparts in other lands, have been a glittering curse to human life.

Note I.—Among nineteenth-century French novelists, the outstanding figures were Henri Beyle (1798–1865), Honoré de Balzac (1799–1850), Victor Hugo (1802–1885), Alexandre Dumas (1803–1870), Prosper Mérimée (1803–1870), Charles de Bernard (1804–1850), George Sand (1804–1876), Théophile Gautier (1811–1872), Jules Sandeau (1811–1883), Octave Feuillet (1821–1890), Gustave Flaubert (1821–1880), Henri Murger (1822–1880), Edmond de Goncourt (1822–1897), Edmond About (1828–1885), Victor Cherbuliez (1829–1899), Jules de Goncourt (1830–1870), Émile Gaboriau (1833–1873), Émile Zola (1840–1903), Alphonse Daudet (1840–1897), Anatole France (1844–1924), Guy de Maupassant (1850–1893), and Paul Bourget (born 1852).

Note II.—The giants of French science also include Antoine Laurent Lavoisier (1743–1794) in chemistry, C. L. Berthollet (1748–1822) in chemical physics, Joseph-Louis Lagrange (1736–1813) in analytical mechanics, Pierre-Simon Laplace (1749–1827) in celestial mechanics, René Just Haüy (1743–1822) in crystallography, J. M. Lamarck (1744–1829) in

biology, Georges Cuvier (1769–1832) in comparative anatomy, and M. F. X. Bichat (1771–1802), R. T. H. Laennec (1781–1826), and Claude Bernard (1813–1878) in medicine.

Chapter XI

THE CELTIC FRINGE

LINGERING on in rugged districts on the extreme west of Europe are the fading dialects of a once dominant Celtic race. From 700 B.C. to 200 B.C. a warlike people, tall, fair-haired, and grey-eyed, were all powerful in central and western Europe. In the neighbourhood of modern Austria they had quite early discovered the use of bronze (an alloy of copper and tin), and had developed a culture of considerable richness. When somewhat later they discovered the art of smelting iron, they became an irresistible military power that pushed its conquests vigorously to the west and south. They even threatened the existence of Rome in 390 B.C., and in the next century pushed their conquests eastward into the heart of Asia Minor, where, as Galatians, they were known to the Apostle Paul. To-day their language is spoken by about 3,000,000 people in Brittany, Wales, Ireland, the Isle of Man, and the highlands of Scotland; but their physical type has been largely swallowed up by other stocks—short, sturdy broad-heads among the Bretons, thin dark-haired long-heads in Wales, rugged neolithic strains in the west of Ireland, and tall, red-headed Gaels in some parts of Scotland. It is thus meaningless to talk to-day of a Celtic race.

Nevertheless, the regions in which a common element of speech thus prevails have had their own

stirring and distinctive history, and difficulties of ethnological classification must not rob them of their due fame. As already mentioned, the original Celts had, about twenty-five centuries ago, a period of phenomenal expansion; but they were better fighters than governors and left no single state of enduring power. From the first century B.C. down to the present they have been always pressed upon by nations with greater political gifts.

The Celtic languages fall into two main groups: (*a*) the Brythonic, including Welsh, Cornish, Breton, and the extinct tongue of ancient Gaul, and (*b*) the Goidelic, comprising Irish Gaelic or Erse, Scotch Gaelic, and Manx. In remote antiquity these all sprang from a single parent-tongue, but the two respective groups of dialects have been so saturated with loan-words and modifications of pronunciation from wholly different groups of races conquered by the original blond Celts that the relationship between Brythonic and Goidelic has been almost obliterated.

About the beginning of the Christian era, the realms of the Brythonic Celts (Gaul, Belgium, and Britain) were conquered by the Romans and partially assimilated into the Latin culture. After the breakdown of the Empire the Continental Brythons disappeared in a new kingdom of the Teutonic Franks, and the island Brythons were assailed by Goidelic Picts from the north and by Teutonic Angles and Saxons from the mainland. A heroic struggle went on for a long time. One Brythonic general, Arthur

by name, who defeated his enemies in many fights and perished in the battle of Camlan in A.D. 547, became the subject of many fantastic legends in medieval times. In actual history, Arthur was not a king, there was no Order of the Round Table, and the very existence of a knight would have been almost as anachronistic as that of a tank-corps officer; but Arthur himself was still an authentic and gallant figure. Hemmed back into the western hill-country known to their enemies as Wales, they waged their conflict with the English for another seven centuries and a half, with steadily waning success. Under Llewelyn the Great (died 1240), Welsh unity and independence seemed assured for a time; but in 1283 Edward I conquered Wales and incorporated it in his English Kingdom.

Two centuries later, in 1485, Henry Tudor, a genuine Welshman by birth, overthrew the last of the House of York and became Henry VII of England, thus bringing in time's revenge for the extinction of Cambrian independence. Thus there was Welsh blood in his granddaughter Elizabeth, England's greatest and ablest queen. Under her sympathetic patronage the Bible was first translated into Welsh, the complete work being published in 1588, the year of the Armada. But under the Stuarts and Hanoverians the Welsh were grossly neglected, none but Englishmen (and those usually degenerate idlers and absentees) were appointed to Welsh ecclesiastical livings, education almost disappeared, and civilization reached a very low ebb.

Religious work by Methodists, Baptists, and Congregationalists (which has incidentally left Wales overwhelmingly Nonconformist to-day) helped to save the situation, both in spiritual ministration and in the fostering of education. From this latter work has come a new spirit of Welsh independence, inspired by a knowledge of the Welsh past and of the glories of Welsh poetry; for it is in the realm of song and verse that the supreme Welsh achievement lies.

There are old epic poems dating back to the fifth century; there are many romances dating from the twelth and thirteenth centuries; and a wonderful treasury of love and nature poetry from the fourteenth century. This latter period culminates in Dafydd ab Gwilym (a contemporary of Chaucer), who is the greatest poet of Wales and one of the great poets of world-literature. The merging of Wales into England bade fair to put an end to all further native literature, but the great scripture translations of the reign of Elizabeth established a standard for the language and stimulated a rich literary awakening, at first in theological writings and later in verse. In the seventeenth century Huw Morus (1622–1709) wrote many charming love-poems, closely akin to those of the Cavalier poets of England; in the eighteenth century Goronwy Owen (1722–1769), William Williams (1717–1791), and Thomas Edwards (1739–1810) are poets of classic quality; but the sweet nineteenth-century lyrics of John Ceiriog Hughes (1832–1887) are even more

deservedly popular. A remarkable Renaissance of Welsh nationalism is regnant at the present time, and the Cymric tongue seems to-day less likely to disappear than in any other age for seven centuries past.

Many Brythonic refugees, back in the fifth century, settled in Cornwall and across the English Channel in Brittany. In Cornwall their speech has yielded entirely to English; in Brittany, though heavily loaded with French vocabulary, it has maintained its Celtic identity and is still producing a minor poetic literature of its own. Brittany, in spite of many reverses, enjoyed several intervals of political independence down to 1532, when it was definitely annexed to France. The Bretons have contributed many noted men to French national life, the most eminent being Peter Abélard (1079–1142) and Ernest Renan (1823–1892). Abélard, whose love-affair with Héloïse is one of the most famous in history, was the keenest rationalistic philosopher of the Middle Ages, and naturally knew both fame and persecution. Renan, seven centuries later, applied a similar brain and temperament to theology and to a study of Semitic languages. He was France's greatest scholar in the nineteenth century, and his researches into the origins of Christianity, expressed in a style of incomparable grace and flexibility, helped to make an epoch in modern religious thought.

The Goidelic Celts of Ireland and Scotland were still more remote from the Continent; but while pre-

senting an obstinate resistance to foreign domination, they have rarely succeeded in creating a unified independent state of their own. About the beginning of our era the Goidels possessed a rich but barbaric culture, especially noted for its sagas, narrative compositions in prose and verse, of which the most famous, *The Cattle-raid of Cooley,* is suggestive of wild cattle-stealing forays in those primitive times. Of the five then-existing provinces—Ulster, Leinster, Connaught, East Munster, and West Munster—the first mentioned was the most important and bulks largest in the early literature.

By about A.D. 300 Brythonic invaders from Britain became strong enough to set up a new state at Tara, and to exact tribute from all the Goidelic states for the next five centuries. It was during this period that Patrick (389–461), a British monk, did such notable missionary work in Ireland that he has become the patron saint of the island; and the Irish church had by the eighth century become as learned and scholarly as any in Europe. In the ninth century the Brythonic overlords of Tara were overthrown by Scandinavian invaders, who founded the city of Dublin in 840 as their capital. This was the first town of any size that Ireland had known. Their power was broken at the battle of Clontarf in 1014, and considerable unrest and civil war ensued until the arrival of the Anglo-Normans in 1169. Since then the English influence has been paramount; and it is only in our own day that the greater part of the island has been erected into an Irish Free State,

giving its allegiance only to the English crown after the plan of the Dominion of Canada. Modern Ireland has many eminent writers, both in Erse and in English. William Butler Yeats (born 1865), who won the Nobel Prize for Literature in 1923; Lord Dunsany (born 1878), author of fantastic dramas and tales; George Russell (born 1865), poet and editor; Dr. Dougles Hyde (born 1861), scholar and poet; and Sir Horace Plunkett (born 1854), economist, are among the most important.

The Caledonia of Roman times was inhabited by Goidelic-speaking Picts, a mysterious race, who probably constitute the bulk of the modern population in Galloway and in the Highlands. These tribes the Romans never conquered. Between the fourth and fifth centuries A.D., however, three new elements entered Caledonian life: first, a contingent of Brythonic refugees from the south, who established the kingdom of Strathclyde, with its capital at Dumbarton near the modern Glasgow; second, the Goidelic Scots, an Irish tribe who crossed over and established the kingdom of Dalriada in Argyll and the western islands; and finally, the Teutonic Angles, who occupied all of the eastern districts as part of Northumbria. A slow process of fusion gradually merged Picts, Britons, Scots, and Angles into a single nation. Nominal unity was attained by Malcolm II, ruler of the Goidelic Scots, in 1018; but it remained for later kings like Malcolm of the Big Head (reigned 1057–1093, as successor to Macbeth), David I (1124–1153), and Alexander I, rulers of

Gaelic origin but predominantly of English blood and sympathy, to make that union effective by imposing English law and custom and, to a lesser extent, English speech. When Edward II, in the fourteenth century, turned his arms northward, he found the Scottish nation a living reality at Bannockburn.

There has always remained, however, a line of cleavage between the Celtic-speaking Highlands and the Teutonic-speaking Lowlands, and in the present chapter we are primarily concerned with the former. High daring, a proud, warlike spirit, and the gift of song marked these mountaineers; but the internecine rivalries of the great clans, together with the overshadowing prestige of Irish Gaelic poetry, long kept the Scottish dialect back from supreme achievement. After Culloden (1746) the Highlands for almost the first time in history knew peaceful unity; and the result was a remarkable outburst of poetic activity culminating in the works of Alexander MacDonald (1700–1780), Dugald Buchanan (1716–1768), and Duncan Bàn MacIntyre (1742–1812). MacDonald excelled both in nature verse and in patriotic songs associated with the Stuart cause; Buchanan was by far the greatest of the Gaelic hymn-writers; while MacIntyre, "the Burns of the Highlands," is unsurpassed in his affectionate tributes to his native hills.

But the overshadowing political greatness of the English-speaking peoples of the British Isles makes it impossible to give an adequate tribute to Ireland or Scotland in terms of the ancient tongues which

only some of their citizens cherish. We must realize that from these regions have come men of eminence in every walk of life to make gifted contributions to the wider life of English-speaking Britain and of the British Empire.

THE SCANDINAVIANS—THE TEUTONS

Chapter XII

THE SCANDINAVIANS

NOURISHED on the great peninsula of Scandinavia and in neighbouring Denmark, there developed prior to A.D. 1000 a single blond people speaking a common language known to-day as Old Norse. Even from the Late Stone Age, about 2500 B.C., the craftsmanship of this region was almost unsurpassed in Europe, and the bronze and gold work of subsequent periods shows consummate technique. Periodic migrations from the district were brought about by pressure of population, but the greatest of these racial movements took place in the Viking Age, from A.D. 800 to A.D. 1100, when the adventurous Norsemen, with thirsty swords and storm-tossed beards, wandered in their galleys into far and unfamiliar seas. Some sailed to the westward, occupied Iceland and Greenland, and even reconnoitred the eastern coasts of America. Others conquered Ireland (where they founded Dublin as their capital), the Orkneys, the Shetlands, the Hebrides, much of Scotland, and the north-eastern half of England. Still others mastered the north of France and then passed on to occupy Sicily and southern Italy.

But these odysseys of conquest did not build up a great Scandinavian empire. By the year 1000 Old Norse had split up permanently into Swedish, Danish, Norwegian, and Icelandic, and the Norsemen in France had adopted the French language.

Knut the Great (995–1035) did rule for a brief time over England, Norway, Denmark, and part of Prussia, but his dominions soon fell apart and the histories of the four Scandinavian peoples indicated, though often intersecting, may be properly treated as separate themes.

Perhaps the most remarkable story is that of those four thousand families, the cream of the Norse nobility, who, fleeing from royal tyranny at home, settled in Iceland, an arctic island larger than Portugal but sinister with glacial ice and volcanic fire. Here they blended their blood and culture with those of numerous Irish Gaels, and begot literature and institutions of the highest significance.

The saga, a prose epic or hero-tale, was the most characteristic literary type, and the Icelandic sagas, taken as a whole, constitute the most important contribution to European literature in the twelve centuries between Virgil and Dante. They deal largely with the heroic exploits of the Viking Age, and display not merely perfection of form but a keen grasp of character, grim humour, and a male delight in blood and action. History was likewise fostered. Snorri Sturlason (1178–1241), by virtue of style, dramatic power, and rational approach, is one of the world's greatest historians. His chief work is *Heimskringla* (Lives of the Kings), but he also wrote poetry and edited a great prose work, *The Younger Edda*, our chief authority in Old Norse mythology and prosody. The ancient poetry of Iceland, while inferior to the sagas and represented

by no single transcendent poet, is nevertheless the noblest poetic monument of Teutonic antiquity—far surpassing the work of the Anglo-Saxons, the Germans, and the Continental Scandinavians in imagination, artistry, and sheer beauty of sound. Nor has the literary tradition of Iceland ever wholly died out. Hallgrímur Pétursson (1614–1674) is one of the greatest hymn-writers in any language; and Matthías Jochumsson (1835–1920) a gifted and scholarly poet, is typical of a whole modern school of Icelanders who have steeped themselves in the great European tradition.

In the field of art, Bertel Thorwaldsen (1770–1844) is Iceland's most famous representative. A sculptor of the classical revival, he spent most of his life in Denmark and in Italy. At the present day, Einar Jónsson (born 1874) is a sculptor with an international reputation; while Sveinbjörn Sveinbjörnsson (born 1847) is a composer of world note.

The political genius of the people was shown in their formation in 930 of a central parliament, or Althing, for the whole island. In spite of all vicissitudes—conquest by Norway in 1262, Danish control after 1380, home rule in 1874, and independence since 1918—the Althing has persisted and is celebrating its millennial anniversary in 1930. Because of the natural inhospitality of the island, and of terrible epidemics, famines, and volcanic eruptions in the fourteenth and eighteenth centuries, the total population even to-day is barely 100,000, but the record of this tiny

hyperborean community, both in the past and in the present, is a magnificent one.

Denmark, with an area approximately equal to that of Iceland, has a population of 3,500,000 and a history of frequent domination in Scandinavian affairs. Authentic Danish annals begin with the Viking raids upon England in the ninth century. Christianity in Denmark dates from the conversion in 960 of King Harold Bluetooth. The brief empire of the Danish Knut the Great, already mentioned, was paralleled in extent by those of Valdemar II (1202–1241) and Valdemar IV (1340–1375), who became masters of the Baltic. Queen Margaret, the daughter of Valdemar IV, united all the Scandinavian lands under her single crown in 1397; and though Sweden withdrew in 1448, Denmark steadily grew in power. The Reformation, consummated in 1537, strengthened the Danish crown greatly, and during the period 1544–1626 Denmark was easily the strongest power, by sea or land, in northern Europe. But the monarchy was elective, real control was in the hands of the nobles, and the latter, a set of selfish and decadent scoundrels similar to those who ruined Poland and Hungary, had by 1660 brought the country to the verge of national extinction.

The situation was saved by a patriotic alliance of clergy, monarch, and bourgeoisie to which the nobility were forced to surrender. The ensuing system of absolutism, however, while internationally salutary, left untouched all problems of social and political reform; and their solution has been a matter

of progressive struggle down to our own day. The most shining name in the roster of reform is that of C. D. F. Reventlow (1748–1827), who devoted his energies to the liberation of the enslaved and down-trodden peasantry. The result to-day is the independent tenure of the land by a vast number of small farmers whose scientific methods in agriculture and co-operative marketing have been an object-lesson to the whole world.

In the realm of science, Denmark boasts such men as Tycho Brahé (1546–1601), one of the pioneers of modern astronomy, Vitus Bering (1680–1741), the explorer, who under Russian auspices discovered Bering Sea, Bering Strait, and Alaska, and Professor Hans Oersted (1777–1851), the chemist and physicist, who discovered electro-magnetism.

Literature, however, is the field in which Denmark has been most eminent. Beginning with Ludvig Holberg (1684–1754), the universal genius of his day, Danish literature, both creative and academic, became of international importance. The university of Copenhagen, which had been founded in 1479 and is to-day one of the most famous in Europe, became after 1743 a vital centre of intellectual activity, which was ultimately to house such men as Rasmus Christian Rask (1787–1832), the philologist, and Hans Oersted. Lyric poetry of exquisite quality was written by the short-lived and unfortunate Johannes Ewald (1743–1781) and scintillating comic verse by Jens Baggesen (1764–1826); but all previous poets were overshadowed by the Romantic giant,

Adam Oehlenschläger (1779–1850), who by an inspired treatment of Old Norse themes helped to revive the Scandinavian self-consciousness of his countrymen. Since Oehlenschläger the greatest Danish poets have been Frederick Paludan-Müller (1809–1876), a man of noble philosophic breadth, and Holger Drachmann (1846–1908), a superb and dramatic poet of the sea. Among Danish prose writers the most famous is Hans Christian Andersen (1805–1875), whose immortal fairy-tales are known in the nurseries of all lands. More recently there has arisen a great school of novelists, including Hendrik Pontoppidan, winner of the Nobel Prize in 1917, Johannes V. Jensen, and J. Anker Larsen.

Norway has, throughout most of its history, occupied much the same relationship to Denmark or to Sweden that Scotland has to England. The first Norwegian kingdom had been established about 872 by Harold Fairhair; and we have seen that the chieftains who refused to accept his armed rule took refuge in distant Iceland. Between 972 and 1389 there were seasons of intermittent unity and independence, punctuated by frequent regicide, civil war, and foreign domination. From 1389 to 1814 Norway was little more than a poor and neglected province of Denmark; and in this latter year the Norwegians were unceremoniously transferred by treaty to the rule of the Swedish King. A constant agitation for independence marked the nineteenth century, and since 1907 Norway has been a free and

sovereign state, noted as the first in Europe to grant the parliamentary vote to women.

During the long centuries of Norwegian subjection to Denmark her men of genius drifted steadily to Copenhagen and wrote as Danes. A national literature really begins with the separation from Denmark in the early nineteenth century. Henrik Arnold Wergeland (1808–1845), a violently Norwegian poet, then strove with Byronic intensity to combat the Danish influence, while his excesses were corrected by his cosmopolitan contemporary, J. S. C. Welhaven (1807–1873), a poet who insisted on keeping in touch with the best European tradition. In the later nineteenth century the three main names in Norse literature are Ibsen, Björnson, and Lie. Henrik Ibsen (1828–1906) is the most famous of all Norwegians and the most significant figure in European drama since the Renaissance. He reintroduced into dramatic technique much of the swiftness and tragic inevitability of the ancient Greeks, his dialogue is absolutely lifelike, and his fearless analysis of modern society marked an epoch in world-literature. Those who do not read his language often fail to realize that he is also one of the finest poets of his century. His younger contemporaries, Björnstjerne Björnson (1832–1910) and Jonas Lie (1833–1908), were chiefly eminent in fiction, Björnson dealing best with peasant themes and Lie with the ocean. In our own time three Norwegian novelists, Knut Hamsun, Johan Bojer, and Sigrid Undset, have helped to make Scandinavian fiction the most

important twentieth-century development in the world's literature.

The nationalist movement in authorship is paralleled in music in the work of Edvard Grieg (1843–1907), who carried on a crusade in favour of Norwegian folk-tunes and motifs. His unusual lyric gifts, especially in song composition, brought him success and fame, but he is himself the only notable exponent of the musical patriotism which he inaugurated.

The rugged mountains and fjords of Norway have also bred many notable explorers, such as Fridtjof Nansen (born 1861) and Roald Amundsen (1872–1928). The former is not only a famous Arctic traveller but has won the Nobel Peace Prize for his humanitarian activities under the League of Nations. The latter discovered the South Pole and visited the North Pole, and finally perished in a chivalrous attempt to befriend an enemy. Both testify that the old Viking virility still lives in Norway.

Sweden, which occupies the eastern watershed of the Scandinavian peninsula, exceeds Iceland, Denmark, and Norway combined in area, population, and national wealth. Settled civilization here goes back to very ancient times. It was from southern Sweden that the Goths came who harried the later Roman empire and set up Gothic kingdoms in Italy, Gaul, and Spain. From thence, too, came the Scandinavian adventurers who in the ninth century became the rulers of Russia. Christianity was not introduced into Sweden until the eleventh century. The

city of Upsala was in these earlier times not merely the political capital but the religious centre of the pagan North, where human sacrifices were offered at a huge and magnificent temple of Odin, Thor, and Frey. The national greatness of Sweden really begins with the election to kingship in 1523 of Gustavus Vasa, who, like Henry VIII in England, established a national church and enriched the state at the expense of the older foundation. After 1600, Sweden became a conspicuous military power, with a fluctuating empire on the southern and eastern shores of the Baltic Sea. The greatest names in that stirring epoch are those of Gustavus Adolphus (1594–1632), whose wars gave Sweden for a time the hegemony of Protestant Europe, Count Axel Oxenstjerna (1583–1654), Gustavus's chancellor and the greatest statesman of his age, Johan Banér (1596–1641), the greatest general of the Thirty Years War, and Charles X (1622–1660), whose military exploits rival in audacity and brilliance those of Alexander the Great.

It is to Charles X that Sweden owes her southern provinces in the Scandinavian peninsula, which had always belonged to Denmark. Sweden suffered from the same incubus of a selfish and incompetent "aristocracy" as the rest of Europe. Charles XI (1655–1697), the greatest master-builder in Swedish history, succeeded, with the aid of the lower orders, in confiscating the great estates of the useless nobility and in constructively reorganizing every phase of national administration. But this hardly won strength was

squandered again by his son, Charles XII (1682–1718), a meteoric military genius, who was finally broken by a winter campaign in the vastnesses of Russia under circumstances almost identical with those so disastrous to Napoleon a century later. Continental provinces equal in area to Sweden proper melted away, and by 1772 Swedish absorption into the Russian Empire of Catherine the Great was narrowly averted by a *coup d'état* on the part of the Swedish king, Gustavus III. The subsequent slow growth of Sweden, her acquisition of Norway in 1814 and ultimate concession of independence to the latter in 1907—all this is a familiar story.

Sweden is justly proud of the scientists who have grown up in association with the universities established at Upsala (1477), Lund, 1668), Stockholm (1877), and Göteborg. Thus at Upsala the great botanist Olof Rudbeck (1630–1702) was followed by the even greater Linnæus (1707–1778), the founder of our whole modern system of classifying plants and animals. Here, too, worked Anders Celsius (1701–1744), the astronomer and physicist, who designed the Centigrade thermometer, Olof Bergman (1735–1784), a pioneer in the study of chemical affinities, Karl Wilhelm Scheele (1742–1786), possibly the world's greatest chemical researcher and an unequalled discoverer of new substances, and (as a student) J. J. Berzelius (1779–1845), the inventor of our modern system of chemical symbols. Emanuel Swedenborg (1688–1772), another son of Upsala, was internationally

eminent in almost every department of scientific activity—mathematics, mineralogy, palæontology, physics, chemistry, crystallography, and physiology —and was conspicuous as a legislator and administrator and a man of affairs. His just scientific fame has been obscured for later times by the notoriety of a system of mysticism which he evolved in his old age. More recently the Swedes have been very active in applied science. To-day they are easily the leaders of Europe in hydro-electric development and its application to industry.

Great Swedish literature began with Georg Stjernhjelm (1598–1672), "the father of Swedish poetry," who first made the language an instrument for beautiful expression. Olof von Dalin (1708–1763) was the chief figure of the eighteenth century, a disciple of Molière, Pope, and Swift in the Augustan school of strength and elegance. The greatest of all Swedish writers, however, was Esaias Tegnér (1782–1846), professor of Greek in the University of Lund, who wrote lyrics of romantic charm and consummate beauty. Erik Johan Stagnelius (1793–1823) was a Swedish Shelley, cut off in his inspired youth. Johan Ludvig Runeberg (1804–1877) became, at Tegnér's death, the greatest Swedish poet, although his life was actually spent across the Baltic in Finland. Realism broke tempestuously in upon Sweden about 1880 in the work of Johan August Strindberg (1849–1912), who combined coarse cynicism with the most dynamic originality. A reckless but less bitter counterpart in poetry was Gustaf Fröding (1860–

1911). The great Scandinavian school of contemporary fiction is represented by Selma Lagerlöf, Per Hallström, and Verner von Heidenstam.

It will thus be seen that all of the Scandinavian countries, while scanty in population and maturing late, have made conspicuous contributions to the world of intellect and literature.

Chapter XIII

THE CONTINENTAL TEUTONS

LINGUISTICALLY considered, the Scandinavians constitute the northern branch of a great Teutonic family. The southern branch of the family is dominant in the British Isles and in Holland, Switzerland, Austria, and Germany. The British "Island Teutons" will be left to the next chapter; their continental brothers will be considered here.

The low-lying districts, or "Netherlands," that front on the North Sea from the mouth of the Scheldt to the mouth of the Elbe, have been occupied by Teutonic peoples from very early times. From the northern portion came the Anglo-Saxons who in the fifth century founded the English nation. Their brothers who remained on the Continent were Christianized and subdued in the eighth century by Charlemagne, himself a Netherlander by descent. After the fall of Charlemagne's empire a great number of separate feudal states grew up in the Low Countries, which, after the age of the Crusades, owed their prosperity to their astonishingly opulent cities. Bruges became the commercial metropolis of the world; Ghent and Ypres were almost as wealthy; while Antwerp, Louvain, Brussels, Leiden, Haarlem, Delft, Rotterdam, Utrecht, and Leeuwarden were vigorous industrial centres that helped to make the Netherlands the richest possession in Europe.

Here, under conditions of wealth and peace,

modern music and painting began to mature. H. Dufay (died 1474) vies with the Englishman Dunstable as the founder of artistic counterpoint. In the early sixteenth century the Netherlands led Europe in music, with such composers as the madrigalist J. Arcadelt (1514–1560) and the gifted Orlando di Lasso (1520–1594). Painting in oils was invented here also, and found its first great expression in the work of Hubert and Jan Van Eyck (c. 1380–1440), the earliest European painters of landscape. All through the Netherlands a native literature flourished, which, while homely and unimaginative, was yet virile, with a tang of the soil in it. More important still was the Dutch scholar, Erasmus (1466–1536), the greatest man of letters that Europe had seen since Roman times.

All this healthy artistic development was placed in jeopardy by the religious convulsions of the sixteenth century. North of the Scheldt the country became predominantly Protestant; south of that river most of the Netherlands remained loyal to the Catholic faith. Spain, at that time the official overlord of the whole region, attempted to stamp out the new religion with fire, rack, and gallows. After 1579 we find the northern Netherlands an independent Protestant nation fighting desperately but successfully for its life against the mightiest empire in Europe; while the southern districts remained crushed and sterile under the iron rule of the Hapsburgs, and were known as the Spanish Netherlands till 1713 and as the Austrian Netherlands from 1713 to 1814.

The new Dutch Republic of the north, ultimately to be known as Holland, soon became one of the most important commercial powers in the world. The naval power of Spain had been badly shaken in 1588 by the great naval victory of the English over the Armada; and when in 1639 another armada, sent against the Dutch, was annihilated by Admiral Marten Tromp, the Spanish supremacy by sea was at an end. Dutch fleets established possessions in such far regions as Guiana, Java, Sumatra, and Borneo, by virtue of which Holland possesses to-day the second richest colonial empire in the world.

This sudden rise of Holland to the first rank among nations was accompanied by a spectacular outburst of intellectual and artistic activity. Six great universities arose in the little country, and boasted such scholars as Johannes Drusius (1550–1616), the greatest Orientalist of his age, Gerhard Vossius (1577–1649), a pioneer in comparative theology, and Hugo Grotius (1583–1645), the founder of international law, whose treatise *On the Law of War and Peace* is the most famous legal work ever published. Pieter Hooft (1581–1647) was one of the greatest historians of Europe. The philosophy of Spinoza, the great Amsterdam Jew, has already been mentioned. To the same period belongs Holland's greatest scientist, Christian Huygens (1629–1695)—mathematician, physicist, mechanician, and astronomer—who invented the pendulum-clock, achieved striking astronomical discoveries, and established physical optics on a sure foundation. His younger contem-

porary, Antony Leeuwenhoek (1632–1723), was the first great microscopist. He not only discovered the red corpuscles of the blood but fully disproved the universal belief of his time that weevils were spontaneously generated from wheat, fleas from dust or dung, oysters from mud, and eels from dew.

In imaginative literature the period was a notable one. Gerbrand Bredero (1585–1618), closely akin to the English Ben Jonson in genius, became the greatest comic dramatist of Holland. Constantijn Huygens (1596–1687) was a delicate and consummate master of verse. Jakob Cats (1577–1660) attained stupendous popularity by his typically Dutch didacticism. The glory of Holland's literature, however, is Joost van den Vondel (1587–1679), "the Dutch Shakespeare," a poet and dramatist of the very first rank, whose great verse tragedies are a noble monument to the Renaissance in the Netherlands. His most noted work is the sublime tragedy, *Lucifer* (1654).

In painting, the first half of the seventeenth century produced in Holland a school which in originality and power surpasses anything else in history except the art of Renaissance Italy. Its prevalent qualities were sincerity and simplicity; its highest virtues, the humanizing of art and the discernment of beauty in humble life. Its variety was astounding and embraced not merely portraiture of the highest order but genre painting, cattle and landscapes, still life, and marine painting. (See Note I, end of chapter). Its leader, and perhaps the

greatest creative genius yet produced by the Netherlands, was Rembrandt (1606–1669), the son of a miller in Leiden. Few great men have endured such tribulation—the early death of his first wife and of his four children by her, hopeless bankruptcy, failing eyesight, vicious slander, the death of his second wife, and the contumelious neglect of an unappreciative public—but few have interpreted life with such power and beauty. On his death in abject poverty, he left " nothing of personal property but some linen and woollen garments and his painting materials "; but he left in the hands of others hundreds of paintings that are the priceless possession of an enlightened posterity. The Dutch school, though owing very little to the Italians or to anyone else, has itself exercised an incalculable influence on the subsequent history of painting.

But the great age of Holland passed, and inspiration passed with it. Warfare with England and with France ultimately reduced her to a second-class power. As a sequel to the Napoleonic Wars, the Protestant north and the Catholic south were for a few years united as the Kingdom of the Netherlands, but the hostilities of religion were too intense and in 1830 the south broke away again to form an independent state called Belgium.

These southern Netherlands had shared but little in the great achievements of the north. Creative literature and science were impossible under the obscurantist tyranny of Spain, and it was only in the less censorable work of the painter that the drabness

of the seventeenth century had been broken. The great painters of Antwerp, Peter Paul Rubens (1577–1640) and his pupil Anthony Van Dyck (1599–1641), while lacking the originality of the Dutch school and learning their chief lessons from Italy, produced art of great beauty. The portrait-painting of Van Dyck, indeed, became a paramount influence upon the art of England in the eighteenth century.

Architecture in Flanders was notable in Renaissance times, but its greatest exponent is the modern genius Joseph Poelaert (1816–1879), whose Palais de Justice at Brussels is not only the largest public building in the world but the most strikingly original creation of modern times.

Belgian literature at last emerged from obscurity in the later nineteenth century. Émile Verhaeren (1855–1916), sometimes called "the poet of paroxysm," is the most dynamic representative of his craft; while Maurice Maeterlinck (born 1862), a dramatist and poet with a strong leaning towards mysticism, has become world-famous through such plays as *The Blue Bird*.

East and south from the Netherlands, and raised high in icy Alpine contrast to the Low Countries, another group of Teutonic folk in the thirteenth century began to build the independent nation that to-day is known as Switzerland. Starting in the little communities of Schwyz (whence the ultimate name of the whole country) and Uri, there had grown up by 1353 a confederacy of some eight small districts and towns to be known for over four cen-

turies as "the League of Upper Germany." Huge encircling states sought to snuff out this daring flame of freedom, but by a series of heroic victories—Morgarten, Sempack, Näfels, Entlebuch, Grandson, Giornico, and Berne—small armies of impetuous mountaineers were able, first to repel vastly superior invading hosts, and later to extend their own conquests into French and Italian territory. By 1499 the Confederacy had attained nearly its modern dimensions, but until 1798 the control lay with a certain nucleus of Teutonic districts. Subsequent reforms in the constitution have made the Swiss republic the model democracy of the world. The national capital is Berne, but since 1920 the Swiss city of Geneva has been the headquarters of the League of Nations.

A non-political survey of Swiss history would pause first over the sixteenth century, when Ulrich Zwingli (1484–1531) and John Calvin (1509–1564) were giants in the theological conflicts of the age. Zwingli was the national leader of the Reformation in Switzerland and was ultimately killed in battle. Calvin was an intensely austere theologian whose theories of church government were adopted by the Reformers throughout France and Scotland. His despotic rule of Geneva, where he supervised everything from founding a university to digging sewers and burning heretics, is one of the most vivid chapters in European history.

Foremost in the annals of Swiss science stands the Bernoulli family, eight members of which were

mathematicians of the first rank. Among these, the most celebrated were Jacques Bernoulli (1654–1705), whose use of the calculus ranks with that of Newton and Leibniz, Jean Bernoulli (1667–1748), discoverer of the exponential calculus, and Daniel Bernoulli (1700–1782), a pioneer in hydro-dynamics. Equally famous in mathematics was Leonhard Euler (1707–1783), one of the most prolific of all scientists, and Jacob Steiner (1796–1863), the greatest geometrician of modern times. Horace Benedict de Saussure (1740-1799), directing his attention to his native Alps, became the chief founder of modern geology and meteorology. John Heinrich Pestalozzi (1746–1827) ranks with Comenius as one of the great formative minds in the history of education.

In political thought the most influential Swiss is Jean-Jacques Rousseau (1712–1778), who, in spite of aberrations of genius bordering on lunacy, wrought potently for the downfall of tyranny in Europe. J. C. L. de Sismondi (1773–1842) became the chief historian of the medieval Italian republics. Henri Frédéric Amiel (1821–1888) was the chief Swiss philosopher of the nineteenth century and the author of a finely self-revelatory diary.

In more purely creative literature the chief names are Keller, Meyer, and Spitteler, all of whom have written in German. Gottfried Keller (1819–1890) was eminent both as novelist and as lyric poet, and interpreted the life of provincial Switzerland with tragic earnestness and high imagination. Konrad Meyer (1825–1898) rivals Keller in both poetry and

fiction. Karl Spitteler (1845–1925) is a philosophic poet of rare power, whose great epic, *Spring on Olympus,* won him the Nobel Prize for 1919.

Switzerland is a little mountain republic with a population of 4,000,000. Just east of it, with a population of 6,500,000, lies another mountain republic, predominantly Teutonic in speech and origin. This is Austria, to-day the struggling residuum of a once great empire.

Austrian history dates from the establishment in 955 by Otto the Great, the German king, of a military colony or mark in the valley of the Middle Danube in order to bar the westward advance of the Slavs. The machiavellian ability of two great ruling families—the Babenburgs from 976 to 1246 and the Hapsburgs from 1282 to 1918—thereafter built up, about Vienna as a centre, a strong state which brought many alien neighbours under its political domination. In 1914 the population of the Austrian Empire was about 52,000,000, of whom less than one-fifth were of the ruling German-speaking stock. The revolutions of 1918, and the treaties which ultimately confirmed them, lopped off the Jugo-Slav, Rumanian, Hungarian, Ruthenian, Polish, Czech, and Slovak appendages, and left merely the small central body of the original Austrian folk. A new constitution, adopted in November 1920, provided for a republic modelled partly after Switzerland, partly after Germany.

In all phases of cultural life the Austrians have been so closely associated with the states of Germany

proper that it is almost impossible to deal with their achievements in isolation. In the one field of music, however, separate tribute must be paid to the illustrious series of composers who have been associated with the Austrian capital of Vienna, that transcendently beautiful "Paris of south-eastern Europe." Gluck, Haydn, Mozart, Beethoven, Schubert, Strauss, Bruckner, Brahms—no other city in the world has been the home of so many musicians of genius; and though three of these (Gluck, Beethoven, and Brahms) were German by birth, yet Austria was for all eight the chief abiding-place of their mature years.

Christopher Willibald Gluck (1714–1787) made a gifted contribution to the dramatic development of opera in such works as *Orfeo ed Euridice* and *Alceste*. Franz Joseph Haydn (1732–1809), originally of Croatian stock, introduced Slavic folk-tunes into his compositions with remarkable freshness and nobility. He was also the first great master of the string quartet, the sonata, and the symphony. Wolfgang Amadeus Mozart (1756–1791) composed exquisite melodies in such operas as *Don Giovanni* and *The Magic Flute*. He is perhaps the most supremely tuneful of all musicians. Ludwig van Beethoven (1770–1827), by almost universal consent the greatest composer of all time, was pre-eminent in instrumental music, in the sonata, and in the symphony. His immortal Nine Symphonies are to music what Shakespeare's tragedies are to world-literature. In them he has gone farther towards the expression of profound human experience than any

other artist through music or indeed through any other medium. Franz Schubert (1797–1828) may best be described as the most poetic musician who ever lived, and likewise the greatest song-writer. The brief and tragic careers of Mozart and Schubert might well be compared to those of Keats and Shelley. Johann Strauss (1804–1849) is one of the most famous composers of dance-music. Anton Bruckner (1824–1896) made his reputation by the gigantic achievements of his symphonies. Johannes Brahms (1833–1897) is the greatest musical architect and creative artist since Beethoven. Such is the amazing honour-roll of musicians in this single city.

But most Austrian history, political and cultural, is inextricably linked up with the history of Germany proper, to-day an imposing republic with a highly educated population of 63,000,000 people. German civilization dates from the time of Charlemagne, who brought all Germany (as well as the Netherlands, France, and Italy) under his rule. In 843 his grandson, Louis the German, became the separate master of the provinces east of the Rhine and laid the foundations of the modern German state. King Henry the Fowler (reigned 919–936) made the land safe from Slavic and Magyar invasion, and his son Otto the Great (936–973) became head of the Holy Roman Empire as well. Germany thus became the supreme kingdom of Europe, but by this same connection was ultimately drawn into an implacable struggle between the Empire and the Papacy which resulted in the exhaustion of both powers.

Before that collapse came, however, Germany enjoyed an era not only of international ascendancy but of great poetry during the reigns of the Hohenstaufen emperors, Frederick Barbarossa (1123–1190), Henry VI (1165–1197), and Frederick II (1194–1250). A sense of imperial destiny now seemed to inspire the German nation and gave rise to powerfully original national epics, court epics, and lyrics. The *Nibelungenlied*, a tragic rendering of certain great sagas of the early Germanic peoples, is the greatest of the national epics. The court epics treated the Celtic legends of the Arthurian cycle, but gave them a vital reinterpretation in the deeply religious yet delicately beautiful *Ereck* and *Iwein* of Hartman von Aue, the mystical *Parzival* of Wolfram von Eschenbach, and the artistically superb *Tristan* of Gottfried von Strassburg. Most typical of the age was Walther von der Vogelweide (1170–1230), the most influential of all Germany's lyric poets, and perhaps the world's greatest love-poet.

From 1250 to 1450 was in Germany a period of decadence and sterility, due to the civil wars stirred up by the Papacy against the emperors; but towards the end of the fifteenth century greater peace and prosperity began to provide soil for culture. Thus Peter Vischer (1455–1529), of Nürnberg, produced bronze sculpture of astonishing technique and originality. Albrecht Dürer (1471–1528), also of Nürnberg, was not only incomparably the world's greatest etcher and engraver, but also a painter who ranks with Leonardo da Vinci and Michelangelo.

Others may surpass him in emotion, power, or colour, but in visionary greatness of intellect he stands alone among the world's artists. His younger contemporary, Hans Holbein (1497–1543), is Germany's chief portrait-painter, an idealist who penetrated into the character of his subjects and then ennobled what he found there. Science began to raise its head. Paracelsus (1490–1541), a Swiss by birth, led a revolt against the fossilized schools of medieval medicine, and Johann Kepler (1571–1630), two generations later, successfully explained the tides by the attraction of the moon, and established two of the cardinal principles of modern astronomy, the laws of elliptical orbits and equal squares. In the meantime the rise of humanism had manifested itself in the profound scholarship of Johann Reuchlin (1455–1522), while a swelling tide of religious enthusiasm found diverse expression in the soaring mysticism of Jakob Boehme (1575–1624) and in the epoch-making Protestant movement associated with the dynamic Martin Luther (1483–1546).

But the possibilities that were thus developing toward an age of majestic achievement were destined to a tragic end. The Hapsburg emperor Ferdinand II (1578–1637) determined to force the Catholic faith upon the whole country, and thus began the Thirty Years War, a calamity from which central Europe has never completely recovered. The armies were not well-ordered forces but lawless hordes of cut-throats. Murder, rape, fire, and inconceivable cruelties of torture swept through the land for a

generation. Cities lay in ashes and provinces became deserts. An original population of 20,000,000 was reduced to a scant 6,000,000; and when a peace of prostration finally came in 1648, it left Germany an inert agglomeration of petty states under the brutal control of a harpy-crew of foul princelings and dukes, absolutist and degenerate.

The subsequent history of Germany is largely that of slow but splendid recovery. For a century, literature, art, science, and even the rudiments of civilization were almost non-existent. The first step towards political rehabilitation came in the autocratically self-interested yet beneficently constructive development of Prussia by the house of Hohenzollern. The wanton assaults of the French under Napoleon I helped to disinfect Germany from the vermin of petty tyrants and at the same time to evoke a widespread spirit of patriotism among the German people as a whole. A duel between Austria and Prussia for leadership among the German states was finally settled in favour of Prussia, and the effect of a war with France in 1870 was to weld all the German principalities except Austria into a single empire with the Prussian king as its first ruler. As a sequel to the World War of 1914–18 a popular revolution supplanted the dynastic empire by a free republic.

Even yet, the plastic arts have not recovered from the setback of the seventeenth century, but in literature, music, and science the modern German contribution has been of incalculable importance.

The foundations of a great intellectual culture were laid, after 1750, by such men as Lessing, Winckelmann, and Herder. Gotthold Ephraim Lessing (1729–1781) not only inaugurated a new era of the theatre by his dramas *Minna von Barnhelm* and *Nathan der Weise*, but also promulgated a new, sane, illuminating criticism of literature, which went back for its standards to Shakespeare. J. J. Winckelmann (1717–1768) was the greatest of all archæologists, and his exposition of the true nature of Greek art, whose "noble simplicity and calm greatness" had hitherto been misunderstood, came as a moving revelation to the best minds of his time. J. G. Herder (1744–1803), on the other hand, fed the inspiration of Germany by collecting and translating folk-songs of all nations, directing men to the national elements which they contained, and urging that literature was an evolving form, best nourished on the native traditions and experience of the race.

On these foundations were built the works of Germany's two greatest men of letters, Johann Wolfgang von Goethe (1749–1832) and his close friend Johann Friedrich Schiller (1759–1805). Goethe is Europe's chief creative writer since the death of Milton; but he is far more than a writer. Statesman, theatre-director, art-critic, political economist, geologist, botanist, anatomist, moralist, as well as philosopher, novelist, dramatist, and lyric poet, he is the last universal genius produced by the world before a more recent age of specialization made universalism impossible. His lyric poems are his most perfect memorial,

but his drama, *Faust,* with its profound philosophy and matchless interpretation of character, is the corner-stone of his international fame. Schiller, moving in a somewhat narrower intellectual orbit and for a briefer term of years, produced such magnificent dramas as *Wallenstein* and *Wilhelm Tell,* lyric poetry of classic perfection, and masterly treatises on literary philosophy. But of the two men, Goethe manifested the richer amplitude of character, the fuller realization of life.

Supplementing the creative work of Goethe and Schiller, there had developed meanwhile a school of philosophy which placed Germany in the front rank of thinking nations. Immanuel Kant (1724–1804), perhaps the greatest metaphysician of all time, proved once for all that the human mind is more than the sum of all its sensations and perceptions, and has indeed sources of knowledge transcending these. The very constitution of the mind as an active agent furnishes us with knowledge; while in the fields of morals and æsthetics we have a direct intuitive perception of what is Right and what is Beautiful. No more magnificent fight was ever fought for the essential liberty of the human spirit than that waged in his *Prolegomena to Every Future Metaphysic,* his *Critique of Pure Reason,* and his *Critique of Judgment.* Our conceptions of human experience have been rendered incomparably richer and profounder ever since. Johann Gottlieb Fichte (1762–1814) was a disciple who placed an exaggerated stress on the moral implications of Kant's philosophy, and claimed

that man's destiny lay, not in thought but in action —a doctrine borrowed and brought into Britain a generation later by Thomas Carlyle. Similarly the æsthetic implications of Kant were developed by F. W. J. von Schelling (1775–1854), the prophet of a whole sect of Romantic poets who held that genius had a sacred right to follow its own bent regardless of critical dogmas. (For poets, see Note II, end of chapter.)

The creative literature of the nineteenth century in Germany continued to be influenced and even overshadowed by the metaphysicians. G. W. F. Hegel (1770–1831) treated philosophy as a science of the actual world, regarded as the externalizing of metaphysical realities, and his system of thought succeeded in drying up the springs of poetry for most of the century. The revolt against his rationalistic idealism came first from Arthur Schopenhauer (1788–1860), whose coal-black pessimism became a dominant intellectual force, and later by Friedrich Nietzsche (1844–1900), an equally violent optimist who stressed the need for individual assertion, the beneficial tyranny of the strong, striving upwards towards the creation of a race of super-men. The *belles lettres* inspired by these philosophers have been chiefly drama and fiction. (See Note III.)

German literature is rivalled and even surpassed by that of some other countries. In music, the Germans stand quite alone. We have already mentioned five great German composers of Austria (Haydn, Mozart, Schubert, Johann Strauss, and Bruckner)

and three German-born composers (Gluck, Beethoven, and Brahms) who did much of their creative work in Vienna. To these must be added in Germany proper the world-famous names of J. S. Bach, Handel, K. P. E. Bach, Weber, Mendelssohn, Schumann, Wagner, and Richard Strauss. Johan Sebastian Bach (1685–1750) and George Frederick Handel (1685–1759) might almost be called the Siamese twins of music, for they were born within a month of each other, both were splendid organists, both composed religious music, and both were stricken blind in old age. Bach has been described as " the most subtle and universal force in the development of music," a man whose clear insight into musical truth has profoundly influenced the greatest composers since his day. His famous *Passion according to St. Matthew* is perhaps his most colossal achievement. Handel, who spent much of his life in England, is the greatest of all composers of oratorios. He might be said to have set most of the Bible to music. Bach's son, Philip Emanuel (1714–1788), though less great than his father, was the acknowledged master of such men as Haydn and Mozart.

As the Romantic poets succeeded Goethe, so after Beethoven came such Romantic composers as Carl von Weber (1786–1826), Felix Mendelssohn (1809–1847), Robert Schumann (1810–1856); but whereas the Romantic movement produced no first-rank figure in poetry, it found in Richard Wagner (1813–1883) a musical genius of gigantic proportions. Wagner was a great dramatist as well as a musician,

and it is his imperishable title to fame that he succeeded in emancipating music from purely instrumental notions and in wedding it intimately and magnificently to the essence of drama. His disciple, Richard Strauss (born 1846), has been Germany's chief composer during the past forty years and is one of the most versatile of modern masters of music.

In science, Germany entered the field very late; yet since the beginning of the nineteenth century she has probably produced a greater number of scientists of the first rank than any other country in the world. In the seventeenth century Gottfried Wilhelm Leibniz (1646–1716), mathematician, philosopher, and universal genius, made an isolated contribution. During the later eighteenth century a group of gifted mathematicians raised German astronomy to the level of French and English achievement. (See Note IV.) Then at the turn of the century Alexander von Humboldt (1769–1859), the Goethe of German science, organized that " scientific conspiracy of nations " which is peculiar to modern times and without which the study of geography, meteorology, and astronomy could not be effectually carried on. He himself undertook important voyages of scientific research and by 1810 was, next to Napoleon, the most famous man in Europe.

Von Humboldt's work ushered in a great scientific era in Germany, in which a host of great minds, associated especially with the universities and regarding science as part of the highest philosophical ideal of life, worked together in the advancement of

knowledge. Thus, Karl Friedrich Gauss (1777–1855), the greatest mathematician of modern Europe, placed the theory of numbers on a separate and distinct basis; and his labours were supplemented by those of K. G. J. Jacobi (1804–1851). F. W. Bessel (1784–1846), working on English data, was the first man to calculate accurately the distance of a fixed star. This was *61 Cygni,* some 12 billion astronomical miles away.

The modern German ascendancy in chemistry may be said to date from 1826, when Justus von Liebig became professor of chemistry at Giessen. Here he established the methods of accurate organic analysis which have since spread to every part of the world. Meanwhile Eilhard Mitscherlich (1794–1863) had discovered the principle of isomorphism and Friedrich Wöhler (1800–1882) had at last broken down the assumed barrier between organic and inorganic substances by compounding urea in the laboratory. Liebig is probably the greatest chemist of the nineteenth century and his researches into the chemical processes of plant and animal life had epoch-making significance in connection with dietetics and with the maintenance of soil fertility. In thus indicating the foods essential for animals and plants he rendered incalculable service to the modern world.

But it is above all in biology and physiology that the German contribution has been dominant. Biology might well be called a German science, for the foundation and the superstructure are both largely Ger-

man. The work of Liebig and Wöhler in organic chemistry has already been noted. The whole conception of organisms was soon afterwards transformed by Mathias Schleiden (1804–1881) and Theodor Schwann (1810–1882), when the former developed the cellular theory of plant structure and growth and the latter extended the theory to animals. This realization that all forms of life are made up of cells and grow by their multiplication cast sudden sunlight upon most of the dark problems of biology. Jacob Henle (1809–1885) at once proceeded to a reconstruction of the whole science of anatomy, and Rudolph Virchow (1821–1902), by studying the physiology of the cell in cases of disease, became " the father of modern pathology " and the elucidator of such diseases as tuberculosis, diphtheria, and leprosy. Indeed, the application of other sciences to the problems of medicine (and the alleviation of human suffering) became in Germany, as in France, one of the finest chapters in modern civilization. J. T. Schönlein (1793–1864) began the real study of parasitic diseases. M. H. Romberg (1795–1873) founded the modern era in the study of nervous diseases, a field in which the Austrian, Sigmund Freud (born 1856), the founder of " psycho-analysis," has made phenomenal contributions in our own day. Another Austrian, Karl Rokitansky (1804–1878), established morbid anatomy on a sound basis.

But such enumeration would soon overwhelm one, and a few only may be named. Johann Müller (1801–1858), the greatest of modern physiologists;

Emil Dubois-Reymond (1818–1896), the authority on animal electricity; E. H. Weber (1795–1878), the founder of psycho-physics; H. F. L. von Helmholtz (1821–1894), inventor of the ophthalmoscope and the greatest authority on the human eye and ear; Robert Koch (1843–1910), the bacteriological conqueror of tuberculosis; W. K. von Röntgen (1845–1923), the discoverer of the X-rays, with all their medical possibilities; Emil A. von Behring, the discoverer of antitoxins for diphtheria and lock-jaw; Paul Ehrlich (1854–1915), the inventor of salvarsan; and Emil Fischer (1852–1919), the greatest of all organic chemists,—these are but a few from Germany's glittering honour-roll of those who have sought, not to destroy life but to preserve it. These belong, like Pasteur, to the commonwealth of mankind.

Note I.—Other famous figures in the Dutch school are Frans Hals (1580–1666), Van der Halst (1613–1670), Jacob van Ruysdael (1628–1682), Meyndert Hobbema (1638–1709), William Vandevelde (1633–1707), Paul Potter (1625–1654), and Jan Steen (1626–1679).

Note II.—Among the gifted poets of German Romanticism were Friedrich Hölderlin (1770–1843), K. Brentano (1778–1842), L. A. von Arnim (1781–1831), J. von Eichendorff (1788–1857), Ludwig Uhland (1787–1862), and E. Mörike (1804–1875).

Note III.—The German prose-writers of the nineteenth century include the dramatists Friedrich Hebbel (1813–1863), Hermann Sudermann (born 1857), and Gerhart Hauptmann (born 1862), and

the novelists, Wilhelm Häring (1798–1871), Gustav Freytag (1816–1895), Fritz Reuter (1810–1874), Theodor Storm (1817–1888), and Thomas Mann (born 1875). Austria has also produced two great dramatists in Franz Grillparzer (1791–1872) and Arthur Schnitzler (born 1862).

Note IV.—Great German astronomers of the eighteenth century were Franz von Zach (1754–1832), H. W. M. Olbers (1758–1840), Tobias Mayer (1723–1762), and J. H. Lambert (1728–1777).

Chapter XIV

THE ISLAND TEUTONS

In the fifth century A.D. barbaric hordes of blond Teutons—Angles, Saxons, and Jutes—crossed from the Continent and conquered most of the Roman island-province of Britannia. The southern half of the island came ultimately to be called " England " after the Angles, and their language was generally known as " English." They were in their turn conquered by Danes and Norsemen in the tenth century and by French-speaking Normans in the eleventh century, but the " English " were in the majority and gradually absorbed these other elements. Gradually, too, their supremacy and their language spread out into Wales, Scotland, and Ireland. To-day we call this complex mixture of Celts, Continental Germans, and Scandinavians by the general term " Anglo-Saxon."

Racially, this term means very little; but it has special validity as applied to the national civilization, institutions, and culture built up by these islanders during the past fifteen centuries, for in government, in literature, in science, and in industry their contributions to the world are unsurpassed by those of any other modern nation.

The political genius of the Anglo-Saxons has, indeed, been greater than that of any other people, ancient or modern. They have shown an unequalled practical grasp of the fundamental realities of the state, the inductive capacity to evolve important prin-

ciples from the facts as they are, and not to try to warp the facts to suit some preconceived theory of government. As a consequence, England has given to the world three supreme principles: (1) representative government, (2) responsible government, and (3) imperial federation. The ancient world never conceived of summoning representative legislators with full power to decide issues for themselves and for the community. Its definite establishment is first found in Edward I's writ of summons to the English parliament in 1295; and its influence upon subsequent world-history has been incalculable. England and France were the only European countries that early succeeded, under strong dynasties, in curbing the selfish and insensate power of the feudal nobility; but England, more fortunate than France, was able by slow degrees to curb in turn the power of the monarch and at last to subordinate it wholly to the general will of the nation.

Revolutions against the infamous House of Stuart in 1642 and 1688 were milestones on the road to freedom, but the most important advance in constitutional development came in 1693, when William III discovered and adopted the basic principles of responsible government by selecting an executive committee or "cabinet" of men, all of whom belonged to that political party which controlled the majority of the votes in parliament.

The broadening out of constitutionalism received a temporary set-back under the pig-headed would-be absolutist, George III (reigned 1760–1820), whose

attempts to suppress political liberty extended to England's North American colonies and lost to the homeland those territories which have become the United States of America. In England, however, the constitutional party, though badly defeated for a time, ultimately prevailed and has never since the eighteenth century been seriously endangered.

The most significant political development of our own time has lain in the growth of an empire founded not on the subordination of colonies to a central power, but on the voluntary association together of many independent states on a basis of absolute political equality. The common experience of a great war has proven that the apparently intangible bonds of such a "commonwealth of nations" are really stronger than the legal obligation of fawning colonies would be. British political life might well be termed the constitutional research laboratory of the world, and the latest experiment of the master-scientists is not the least interesting or significant. In the long honour-roll of English public men who have contributed to these most notable of political developments in the past, a special place must be given to John Pym (1584–1643), the greatest leader ever produced by the House of Commons, and the man chiefly responsible for the outbreak of revolution against Charles I; Oliver Cromwell (1599–1658), the greatest of English men of action, who carried that revolution through to a successful issue; George Saville, 1st Marquess of Halifax (1633–1695), whose statesmanship in practice and in theory is perhaps

the finest example of the great English political virtue of compromise; and Edmund Burke (1729–1797), the protagonist of liberty in the later eighteenth century, whose writings contain more ripe political wisdom than those of all other political philosophers put together.

Developing side by side with English government in its practical wisdom, and regularly co-operating with it, has been the vital and venerable system of English law. Thus in the early struggles of England against the Stuarts, the legal battles for the constitution were fought by such giants as Edward Coke (1552–1634), the greatest representative of the Common Law, and the stupendously erudite John Selden (1584–1654), who ranked with Grotius in international fame. The eloquent exposition of the eighteenth-century English law by William Blackstone (1723–1780) determined the whole course of legal development in the United States. Jeremy Bentham (1748–1832) is the greatest of all legal reformers, and his influence on legislation and legal administration has been incalculable.

It is not surprising, in the case of a nation of so practical a genius, to find that its record in the fine arts is not imposing. In music, in sculpture, and in painting the Anglo-Saxons have produced scarcely any single figure of the very first rank, and so obtuse are the national sensibilities with regard to art that this cultural deficiency is scarcely realized by the general public of any Anglo-Saxon country. In music, William Byrd (1542–1623) and Henry Pur-

cell (1658–1695) are almost forgotten composers whom research is showing to have been highly gifted in their own day; in sculpture, Alfred Stevens (1818–1875) is deservedly famous; and in painting, Joseph Turner (1775–1851), captured in matchless water-colours the glory of the sunset and the dawn; but the total artistic achievement of the nation is relatively unimportant. (See also Note I.)

Only in the single art of literature do the Island Teutons occupy a position of pre-eminence; for the English possess the world's greatest poetic literature of the past two thousand years, as well as a prose literature of wonderful richness and nobility. It cannot be too strongly impressed upon English readers, however, that the comparative greatness of English poetry has many qualifications. In formal beauty it is inferior to Greek, Italian, French, Spanish, and Portuguese. German excels it in lyric quality and philosophical depth, and Dutch in didactic verse. It is only by virtue of high imagination, especially in Shakespeare, Milton, and Wordsworth, that England can lay claim to poetic supremacy.

The first great phase of composition was the era of feudal poetry introduced by the Norman-French court and culminating in Geoffrey Chaucer (1340–1400), whose *Troilus and Criseyde* is the greatest of verse-novels and whose *Canterbury Tales* are an inexhaustible mine of rich humour and narrative magic. In the fifteenth century the Wars of the Roses sterilized English literature for several generations, until the reign of Elizabeth gave England peace (except

for one naval battle) for half a century and permitted the arts to revive. A new dawn of poetry was ushered in by the rhythmic beauty of the verse of Edmund Spenser (1552–1599) and the meteoric splendours of the dramatist Christopher Marlowe (1564–1593). Overshadowing all others of the period, however, was William Shakespeare (1564–1616), by general consent the supreme poet of all history, enthroned with Homer and Dante at the head of the world's literature. He excelled in comedy and in historical drama, but his title to fame rests on the great tragedies—*Julius Cæsar, Hamlet, Othello, Macbeth, King Lear, Antony and Cleopatra,* and *Coriolanus*—in which intense and incomparable poetry is wedded to the most searching psychological truth. Shakespeare alone would make any age famous, but the English stage from 1590 to 1640 was served by several other dramatists of the first rank who combine with Shakespeare to make this the greatest epoch in English literature. (See Note II, end of chapter.)

Belated in the seventeenth century came John Milton (1608–1674), the greatest poetic artist in our language, surpassing even Shakespeare in the art and the sublimity of his *Paradise Lost* and *Samson Agonistes,* while falling short of him in objectivity, universality, and profound comprehension of life. Meanwhile, other forces in verse had been maturing which made wit, satire, reason, and rhetorical brilliance the aim of poetry. Of this school, John Dryden (1631–1700) had the most vigorous and creative

intellect, while Alexander Pope (1688–1744) had the most brilliant craftsmanship.

At the end of the eighteenth century, poetic genius reasserted once more the supremacy of imagination. William Wordsworth (1770–1850) proclaimed the power of nature to chasten, soothe, and illuminate the mind. Samuel Taylor Coleridge (1772–1834) distilled into poetry the essence of weird and mysterious beauty. Their younger contemporaries, Lord Byron (1788–1824), Percy Bysshe Shelley (1792–1822), and John Keats (1795–1821), carried on the Romantic tradition. Byron manifested a demonic intensity of emotion that swept through Europe like a hurricane and swayed the branches of the remotest poetries. Shelley was an ethereal rebel, attacking all tyranny in the name of Humanity and of Beauty. Keats was an inspired worshipper of the eternally Beautiful in life. The further course of the nineteenth century brought the superb technique of Alfred Tennyson (1809–1892) and Algernon Charles Swinburne (1837–1909), the dramatic character-studies of Robert Browning (1812–1889), and the poignant agnosticism of Matthew Arnold (1822–1888). In our own day Thomas Hardy (1840–1928) has stood alone in rugged and gloomy magnificence.

England's greatest prose-work is a volume of translations. The monumental rendering of the Bible published in 1611 is incomparably the most magnificent body of prose in the language and has exerted an incalculable influence upon the style of English

writers. The finest secular expression of the same age is to be found in the *Essays* of Francis Bacon (1561–1626), filled as they are with sagacious wisdom and pregnant charm. A generation later John Milton, in such prose works as his *Areopagitica,* thundered forth his demands for human liberty in a style of rich and poetic grandeur.

The lucid prose of the Augustan age matured in John Dryden, found its most chaste and graceful expression in the essays of Joseph Addison (1672–1719), and became a weapon of terrible power in the hands of that greatest of satirists, Jonathan Swift (1667–1745). Fiction in time came of age as a creative art, and held sway in two great periods, the Georgian (1740–1770) and the Victorian (1840–1900). In the former epoch Samuel Richardson (1689–1761), Henry Fielding (1707–1754), Tobias Smollett (1721–1771), and Laurence Sterne (1713–1768) led all the rest. From the Victorian age the names of Charles Dickens (1812–1870), William Makepeace Thackeray (1811–1863), Charlotte Brontë (1816–1855), George Eliot (1819–1880), George Meredith (1828–1909), Thomas Hardy and Rudyard Kipling (born 1865), are all familiar. This latter age merges into our own in the work of H. G. Wells (born 1866), Arnold Bennett (born 1867), and John Galsworthy (born 1867).

The greatness of English prose has also been exemplified in religious literature, prose drama, history, philosophy, and literary criticism. (See Note III, end of chapter.)

A separate Scotch origin ought perhaps to be indicated for David Hume (1711–1776), the great sceptic philosopher and historian, Adam Smith (1723–1790), the greatest of political economists, Thomas Carlyle (1795–1881), the historian, biographer, and nineteenth-century Elijah, Sir Walter Scott (1771–1832), the poet and master of historical romance, the novelists Tobias Smollet, Robert Louis Stevenson (1850–1894), and Sir James M. Barrie (born 1860), and that untutored genius and inspired song-writer Robert Burns (1759–1796).

Pure science, no less than literature, bears witness to the Anglo-Saxon genius. While the greatest bulk of the world's scientific work has come from Germany, and the largest number of scientific classics, perfect and flawless in form, must be granted to France, yet from Britain has come the greatest number of significant and epoch-making discoveries or conceptions, fructifying science in all lands.

Thus William Gilbert (1540–1603) is the father of electrical science (we owe to him the word "electricity") and first showed that the whole earth is a magnet. John Napier (1550–1617) invented logarithms, probably the second most important contribution to the history of the exact sciences. Robert Boyle (1627–1691) enunciated the laws of gases under pressure, and explained the part played by air in the propagation of sound. Sir Isaac Newton (1642-1727), perhaps the greatest mathematician and natural philosopher of all time, transformed man's conceptions of the universe by his great Law

of Gravitation. He also by his use of the prism proved that white light is made up of rays of several colours. In the eighteenth century Henry Cavendish (1731–1810) discovered the composition of water, and, for the first time in history, weighed the earth; Joseph Priestly (1733–1804) discovered oxygen and other gases; John Dalton (1766–1844) contributed the atomic theory of matter in its modern form; and Sir Humphry Davy (1778–1829) founded electro-chemistry. Subsequent developments in physics have maintained the British ascendancy in that science. (See Note IV, end of chapter.)

In the kindred field of astronomy the British record begins with Jeremiah Horrocks (1619–1641), who, in spite of his death at twenty-two, has been called "the pride and boast of British astronomy." Sir Isaac Newton, as already mentioned, made colossal contributions to the mathematical side of astronomy. John Flamsteed (1646–1719) and Edmund Halley (1656–1742) greatly advanced the mapping of the heavens, both north and south of the equator, and helped to make the Greenwich Observatory the most famous in the world. James Bradley (1693–1762) discovered the so-called aberration of light, and hence gave the first clear proof of the earth's actual motion. The Herschel family—Sir William Herschel, Caroline Herschel, and Sir John Herschel—though probably of German Jewish extraction (see Chapter VII), take their place here as the greatest of British mappers of the heavens. In more recent times Sir William Huggins (1824–1910) has been a pioneer

in the analysis of remote stars and nebulæ by means of the spectroscope, and Sir Norman Lockyer (1836–1920) by his spectroscope study of the sun has evolved a new and dramatic "meteoric hypothesis" for the origin of the solar system.

In the sciences of human life Sir Charles Lyell (1797–1875) and Sir Richard Owen (1804–1892), by their work in geology and palæontology, helped to show the almost incredible ages through which life, as shown by the fossil record, has been developing upon the earth. But it was reserved for Charles Darwin (1809–1882), in the course of a lifetime of modest and tireless research, to set forth in unmistakable and cogent form the already familiar theory of Evolution, which has done so much to revolutionize human thought in every field. To the world at large, Shakespeare, Newton, and Darwin are England's three greatest contributions to mankind. Associated with Darwin, although often more on the theoretical side, were such men as Thomas Henry Huxley (1825–1895) and Herbert Spencer (1820–1903).

In English medicine the first and greatest name is that of William Harvey (1578–1657), the discoverer of the circulation of the blood. His younger contemporary, Thomas Sydenham (1624–1689), "the English Hippocrates," influenced European practice profoundly by his emphasis on the healing power of nature. Few single discoveries are as important as that of Edward Jenner (1749–1823), that small-pox could be prevented by vaccination, a

treatment which has almost entirely suppressed a disease which used to cause 100,000,000 deaths throughout Europe alone every century! In the next generation, striking work was done by Sir Charles Bell (1774–1842), a pioneer in diagnosing diseases of the spinal cord, and by Richard Bright (1789–1858), discoverer of the disease of the kidneys since known by his name. Surgery, which had formerly resulted in certain agony and almost certain death by infection, was in the nineteenth century transformed into its humane and redemptive modern form by two men—Sir James Simpson (1811–1870), who introduced the use of anæsthetics, and Lord Lister (1827–1912), who, working from the bacteriological discoveries of Pasteur, devised the use of antiseptics. In the more recent battle again parasitic diseases, no men have been more eminent than Sir Ronald Ross (born 1857), who first proved that the malaria germ was transmitted by the Anopheles mosquito, and Sir David Bruce (born 1855), who similarly identified the carriers of Malta fever and of sleeping sickness.

One final major phase of British achievement remains to be mentioned. The whole modern system of capitalistic industrialism, based on accumulated wealth and scientific invention and permitting (for better or worse) a growth of human population beyond all earlier guess, is the gift of England to the world. In Britain in the late seventeenth and early eighteenth centuries the principles of capitalism in industry began to mature. There, after about 1760, those principles caught up and utilized an astound-

ingly rich series of inventions, and by their adoption altered the whole basis of civilization. The textile trade was transformed when James Hargreaves (1720–1778) devised the spinning-jenny, Richard Arkwright (1732–1792) the cotton spinning-frame, Samuel Crompton (1753–1827) the spinning-mule, and Edmund Cartwright (1743–1823) the power-loom. James Watt (1736–1819) invented the first successful steam-engine; Richard Trevithick (1771–1833) made the first practical locomotive; and George Stephenson (1781–1848), summing up the labours of many, produced the first locomotive that ran successfully on rails. As a sequel, British railway-builders spread all over the world and steadily knit the lives of nations closer and closer together by the vital arteries of transportation. Metallurgy, perhaps the most typically modern of crafts, was radically advanced by the steam-hammer of James Nasmyth (1808–1890) and the new steel process of Sir Henry Bessemer (1813–1898). In the field of applied electricity, Sir Charles Wheatstone (1802–1875) invented the electric telegraph, Alexander Graham Bell (1847–1922) produced the first practical telephone, and Lord Kelvin (1824–1907) turned out inventions almost as numerous as those of Edison, though of less social significance.

And indeed the modern American eminence in industry and invention bears eloquent testimony (in despite of all politicians and all accidents of history) to the close kinship in blood and character between the great Republic and the mother-country that be-

got her. The Anglo-Saxon race is essentially masculine and practical, a race excelling in politics, science, and industry. Even its greatest poet, Shakespeare, views life with a supremely objective mastery. And the future of civilization will depend much on whether the Anglo-Saxon peoples stand four-square for justice, tolerance, humanity, and international peace.

Note I.—In English music one might also mention John Dunstable (died 1458), the Elizabethan madrigalists, Thomas Tallis (1515–1585), Richard Farrant (1530–1585), John Wilbye (fl. 1600), Thomas Morley (1557–1585), and John Bull (1563–1628), and in modern times Sir Edward Elgar (born 1857). Any sketch of English art would be incomplete without William Hogarth (1697–1764), Sir Joshua Reynolds (1723–1792), Thomas Gainsborough (1727–1788), and John Constable (1776–1837).

Note II.—The roll-call of Elizabethan and Jacobean dramatists, in addition to Marlowe and Shakespeare, includes John Lyly (1554–1606), Thomas Lodge (1558–1625), Thomas Kyd (1558–1595), George Peele (1558–1598), George Chapman (1559–1634), Robert Greene (1560–1592), Thomas Nash (1567–1601), Thomas Dekker (1570–1637), Thomas Middleton (1570–1627), Ben Jonson (1573–1637), Cyril Tourneur (1575–1626), Thomas Heywood (1575–1641), John Marston (1575–1634), John Fletcher (1579–1625), John Webster (1580–1625), Philip Massinger (1583–1640), Francis Beaumont (1584–1616), William

Rowley (1585–1642), John Ford (1586–1640), and James Shirley (1596–1666).

Note III.—Some other achievements of English prose demand at least a note. In religious literature the noble simplicity of John Bunyan (1628–1685) and the subtle grace of John Henry Newman (1801–1890) are equally remarkable. In prose comedy, Richard Brinsley Sheridan (1751–1816) and George Bernard Shaw (born 1856) have written with scintillating brilliance. In history, the Earl of Clarendon (1608–1674), Edward Gibbon (1737–1794), Thomas Babington Macaulay (1800–1859), and James Anthony Froude (1818–1894) have combined great erudition with majestic prose. Thomas Hobbes (1588–1679), John Locke (1632–1704), George Berkeley (1685–1753), Herbert Spencer (1820–1903), and Bertrand Russell (born 1872) have maintained a great philosophical tradition. In literary criticism, Samuel Johnson (1709–1784), Matthew Arnold (1822–1888), and Walter Pater (1839–1894) represent distinct and significant phases of treatment. John Ruskin (1819–1900) was an eloquent and vital writer on art and on social problems.

Note IV.—Among the great British physicists of the last hundred years have been Michael Faraday (1791–1867), James Prescott Joule (1818–1889), Lord Kelvin (1824–1907), James Clerk Maxwell (1831–1879), Sir William Crookes (1832–1919), Lord Rayleigh (1842–1919), Sir William Ramsay (1852–1916), Sir Joseph Thomson (born 1856), and Sir Ernest Rutherford (born 1871).

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